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THE WORKS OF HOMER

ACCORDING TO THE TEXT OF BAEUMLEIN

THE ILIAD

WITH ENGLISH NOTES, CRITICAL AND EXPLANATORY

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BOOK VI.

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THE LIFE OF HOMER.

The Iliad and Odyssey, ascribed to Homer, have, in our time, like the waters of ancient Nile, no known and universally acknowledged fountain-head. And yet—long before the sublime genius of Æschylus "breathed horror" upon the Athenian stage; long before Herodotus told his quaint stories to his admiring countrymen—the name of Homer had become a spell to the ear and heart of Hellas, and the sunny legends of this vates (emphatically, both prophet and poet) had become the oracular sources of all knowledge, human and divine; had, in fact, become to the Greek public all that the Bible, the press, and Shakespeare combined, are to the public of our own day. It is, then, but a natural and justifiably passionate form of curiosity we indulge, when we long to know much concerning the life and career of him whose lays, after the lapse of twenty-seven centuries, still live in the brains and hearts of a civilised humanity, that fondly looks back upon him as the fountain source of all poetry, and the crystal mirror of the old Hellenic world.

The age, the country, and even the very personality of Homer have all been disputed points; and time has thrown over them a mist of uncertainty that for ever forbids the full satisfaction of the intense interest we cannot but feel respecting them. The best authorities place the date of the poet after the Ionic migration. Herodotus (bk. ii. 53)

makes it 400 years before his own times, *i.e.*, about 880 B.C. while Thucydides reckons it long after the Trojan war. No less than nineteen cities have been mentioned in ancient writers as his birth-place. The greater amount of evidence is in favour of Smyrna and Chios. Aristotle takes the lead of those who advocate the claims of Smyrna. Thucydides however, with many others, assigns this high honour to Chios. Smyrna was first founded by Ionians from Ephesus, who were driven out by Æolians from Cyme. The expelled Ionians took refuge in Colophon for a time, but subsequently recaptured Smyrna. This account assists us materially in explaining the extensive mixture of Ionic and Æolic elements everywhere visible in the Homeric language, if we follow the authority of those who regard Homer as a native of Smyrna. Apparently there is much in the works of the poet to militate against the concurrent testimony of antiquity to his being an Ionian Asiatic. His poems celebrate the triumphs of European princes over Asiatics; they recognise the Thessalian Olympus, and not a mountain in Asia Minor, as the mountain-home of the Gods and the Muses. Such comparisons as that of Nausicaa to Artemis (Odyssey, vi. 102), walking on Taygetus or Erymanthus, and his frequent topographical descriptions and local epithets (so applicable in many cases even to the present day), indicate not only a more intimate acquaintance with Europe than with Asia, but a more affectionate regard for the former than for the latter continent. Such internal indications cannot be allowed to stand against the overwhelming external evidence to the Asiatic birth of Homer; and especially when we find an easy solution of the difficulty, in regarding such as the strongest possible attestation to the minute truthfulness with which the Ionian bard recorded the

legends of the Trojan war, carried over from Europe to Asia, by the Ionian and Æolic colonists. Had Homer *invented* the mythology of the Greeks (as Herodotus erroneously states, bk. ii. 53), he would not have fixed upon the *traditionary* Olympus as the Heaven of his Gods; his scrupulous fidelity to the legends of his race alone can account for his setting aside, in this and similar cases, the various and powerful influences of local association. Had Homer *invented* the catalogue of ships (Iliad, bk. ii), which is, by the way, the very back-bone of the Iliad, it is not unreasonable to suppose that he would have rendered it more consistent with the subsequent tenor of his poem. With child-like faith, here, as elsewhere, he introduces the traditionary genealogies as he *found* them ; and though, probably, most conscious of discrepancies, sought not to alter or tamper with what he regarded with feelings of mingled pride and reverence. The utter absence of all attempt to guard against such inconsistency, especially respecting genealogies, is, we conceive, an unquestionable evidence to the legendary truthfulness of the poet.

In connection with the catalogue, we ought further to remark, that it would be only natural to suppose that had Homer himself originated it, he would have given a greater *prominence* than he has done to the Trojan allies, who dwelt with him and around him on the eastern shores of the Ægean.

THE HOMERIC CONTROVERSY OF WOLF.

In the year 1795, Wolf made the startling announcement that the Iliad and Odyssey had neither a common author nor a common purpose, but being made up of sepa-

rate and unconnected songs, they were for the first time written down and composed into a whole by the plastic taste of Peisistratus and his literary friends. The foundation of the Wolfian Theory rests on the assumption of the non-existence of *writing* at the time the Homeric poems were composed. In favour of this, among other arguments, he alleges the late introduction of papyrus into Greece, the only material suitable in those days to a long composition; and also the fact, that the *first written* laws we hear of are those of Zaleucus, B.C. 664. His most telling evidence is drawn from the poems themselves. In Iliad vi., 168, the *σήματα λυγρά* are fairly considered by Wolf to be a kind of arbitrary symbolical marks, not conventional characters of language. Again, in Iliad, bk. vii., 175, we find Ajax is able to recognise the mark he had made on his own lot. Now, had the mark been a written alphabetical symbol, how does it come to pass that it could not be read by the other chiefs and the herald, to whom it was a riddle until it reached Ajax? Further evidence is adduced from the universal silence that pervades both poems respecting coins, epitaphs, and inscriptions. Yet the dialect of the poet affords the most convincing internal evidence on this point.* Whether writing existed in Homer's time or not (and that it did then exist, we think Nitzsch † has clearly shown against Wolf, though he has failed to bring it home to the Homeric poems), we find in the language an incontrovertible proof that it was not originally applied to the composition of these poems, which possess a pliability and softness best suited for versification, a co-existent variety of larger and shorter forms, a licentious freedom in contracting vowels

* See Baeumlein, Commentatio de Homero ejusque Carminibus, sect. 4.
† De Historia Homeri meletemata, Fas. i. et. ii., 1837.

and syllables (synizesis); and in resolving the same, taking one example out of many, we find ἔην, ἦεν, ἤην, for ἦν. Such anomalies would have been removed by the practice of *written* composition, had it in this case exercised its necessary and peculiar power of narrowing and determining the forms of language.

A further proof of their not being composed in a *written* form, is the Æolic Digamma,* which undoubtedly existed at the time when the poems were composed, and disappeared when the earliest copies were written. It has been maintained that some of the Rhapsodists, and even Homer himself, was blind, and that therefore the latter could not have written, while to the former a manuscript would be useless. Believing, as we do, that the poems were not written by the poet who composed them, we are under no necessity to meet this objection of blindness; yet we may observe that poems, and long poems, have been *composed*, as in Milton's case, by the blind; and, as all authorities seem to concur in making the recital of the Homeric Rhapsodists a *joint* undertaking, different rhapsodists having different parts, yet all acting in concert, we see nothing unreasonable in supposing the existence of a manuscript among them, even though some of them were blind. Such persons, most probably, were selected on account of their extraordinary memories, and trained by their colleagues. Nor is it irrelevant to observe that, generally speaking, blind men have in all ages been distinguished, not only by their powerful memories, but by a positive passion for music, poetry, and legendary lore. Now such an aptitude, and their comparative incapacity for other pursuits, would render the

* See Vol. ii., Appendix on the Digamma.

blind, we presume, not altogether unfit for the office of rhapsodising.

Wolf further maintained that the original fragmentary songs, which were subsequently composed into an Iliad and Odyssey, were *singly* recited by the Rhapsodists; and yet, in the very teeth of this theory, he derives the name from *ῥάπτειν ᾠδήν*—"heroica carmina modo et ordine publicæ recitationi apto connectere." If the Rhapsodists recited these "heroica carmina" *singly*, how comes it that they derive their name from *uniting* poems? Once admit that the Homeric Poems existed originally as wholes, then it becomes sufficiently intelligible why they were called connectors of songs—connecting the single parts of those wholes for public recital. Wolf argued against the single authorship of the Iliad from the incongruities, inequalities, gaps, and contradictions observable therein. His heaviest artillery is brought to bear upon the six last Books of the Iliad and the Catalogue of Ships in the Second Book. In his view, the closing songs of the Iliad have nothing in common with the avowed object of the Poem—the wrath of Achilles; and some statements in the Catalogue are, he considers, at variance with the succeeding songs. What then becomes of the Catalogue, if we withdraw it from the Homeric unity, to save its consistency? It becomes an integer without meaning, without poetical interest or organic connection: if we look at it as a list of men and cities, actors in the grand drama before the walls of Troy, it will appear, as it is, a fundamental and constitutive portion of a long heroic poem. In answer to the first objection, we will quote the language of Baeumlein:* "Vidimus argu-

* Commentatio de Homero, sect. 14.

mentum fabulæ necessitate quadam ita produci, ut et continuæ omnes partes sint, invicemque sese excipiant, et in superiore aliqua quam in extremis partibus subsistere nequeamus. Neque enim ipsam iram omissis iis, quæ inde consequuta essent, celebrare idonea materia, immo ne fas quidem poetæ esse videbatur, neque Patroclo cæso finem carmini facere poterat, quippe in quâ re nihil inesset, quod ad relaxandam animorum contentionem pertineret. Nam Achillem quidem ad novam iram novosque animos eo casu excitari necesse erat, neque, priusquam satisfecisset quodammodo iræ atque luctui, animo in amore, odio, ira, mœrore nimio conveniebat ad justum modum componi. Ineptum quoque erat, *viri fortissimi desidiam enarrare, fortitudinem, interrupto fabulæ filo, tacere.*" We deem it a sufficient answer to the charge of incoherency to remind objectors that Aristotle, the first and greatest of critics, has drawn the very laws of epic poetry from the principles carried out in the composition of the Iliad.* Some passages have been adduced by Wolf as spurious and superinduced additions, with more justice than consistency in one who denied the original unity of the poems, as it is inconceivable how a man can discover and reject that which does not belong to a poetical whole, without assuming the existence of an original poetical whole. The unbroken tenor of antiquity speaks for the single authorship of the Iliad and Odyssey, and even, though the internal difficulties, which seem to repudiate this verdict, were such as we could not solve, yet we cannot allow them to nullify the force of such cumulative evidence; we are content to think what Plato, Aristotle, Thucydides, and Herodotus thought on this

* See Müller's Greek Literature, page 48, sect. 5.

topic. Again, most of the objections brought against the single authorship of these poems, are frivolous in the extreme, and if applied and consistently followed out in the case of Shakespeare's plays, we should make the reign of Elizabeth three-fold more illustrious by the necessary inference that those immortal works of the world's greatest poet had at *the least* three different authors. There exist, however, far and wide, throughout the Iliad and Odyssey, unmistakeable evidences of designed adaptation in their several parts, more numerous and more demonstrative than the apparent incongruities; surely no sound criticism can allow a few apparent gaps to outweigh the overwhelming evidence of uniform coherence, and of symmetrical antecedence and consequence in structure, everywhere pointing out a common purpose and a common author. We are told, forsooth, that whatever coherency and unity they possess, originated with Peisistratus, who first committed them to writing. No attempt has been made to support this assumption with evidence; on the contrary, there is very strong presumptive evidence that they were committed to writing even before Solon's time, and that Peisistratus merely compared and revised the different copies then extant, and formed from them a standard text for the use of the Athenian festivals. Long before the tyranny of Peisistratus, we are told that Solon regulated the recitation of the Homeric Lays at the Panathenaic Festival. The object of the illustrious legislator was to secure by a compulsory supervision a correct order of recitation, with a *prompter* to assist the Rhapsodists—a proof of the existence at that time of a manuscript copy of these poems—the best guide the guiding prompter could possess. It is hard, too, to conceive how a tyrant (in the Greek sense of

the term) like Peisistratus could or would dare so far to outrage the hereditary sympathies and traditions of his countrymen, as to superinduce innovations on these the consecrated and the common treasures of universal Hellas. Still less can we believe it possible that Athens or her tyrant could so far revolutionise the traditionary poetry of Greece, at a time, too, when that city possessed neither literary nor political ascendancy. The little said for the glory of Athens and her share in the war against Troy is a strong presumption against such a supposition, which is utterly ignored by the Alexandrine critics, who in no case allude to any such recension among their different manuscripts. How then could this have happened, had Peisistratus been the centre and origin of Homeric unity? Can we believe it possible that he gave those poems so much of their character without leaving in them a single vestige of the hand and the times which moulded them? And yet, it is in vain we seek in Homer a trace of the age of Peisistratus; we there find no allusion to coined money, to constitutional government, to changed religious sentiments, or to altered customs, as we might fairly expect, and even Wolf himself acknowledged the air of antiquity that invests them from beginning to end.

The voice of history is silent respecting such poetical attributes of Peisistratus. How can we believe that the glorious Iliad and Odyssey, the boast of the ancient world and the delight of our own, arose out of atoms not originally designed for the places they now occupy, at the bidding of the Athenian usurper and his colleagues? We wonder whether the time will ever come, when it shall be said and actually believed, that the Paradise Lost and the Paradise Regained of John Milton bloomed forth into

perfect beauty at the bidding of a modern usurper, calling them forth from the lifeless forms of a mediæval Latin poet, to whom Milton may have been indebted for a few trivial suggestions in the composition of his imperishable poems.

THE POETRY OF HOMER.

THE literature of no other nation has been so true an exponent of its history as that of Greece, and therefore, on this ground, there never was a literature more worthy of the most profound study. Ancient Hellas has bequeathed us no treasure more valued or valuable, historically or æsthetically, than these immortal inspirations of her earliest and sweetest muse. These poems are almost the only record of the age that produced them, and they bear in themselves the strongest evidence of being the exactest transcripts of that age. In them we see a truthful image of primitive Greek society, in all its greatness and littleness. *The* poet (as the nation that idolised him loved to call him) drew directly from the existing materials he observed in the world around him, and we have reason to believe that he did not sacrifice the current genealogies of men, and the legendary attributes of tribes and cities to what he deemed the exigencies of his poems; and we have still stronger reason to believe that he pictured the manners, the institutions, the feelings, and the intelligence of the heroic age from what he saw, felt, and observed in his own times. Indeed, he could scarcely have done otherwise in such an age.

The horrors of war, not glossed over or softened down, but drawn in their fullest dimensions, and painted in colours

most truthful—the hard lot of captives, the wrongs of women, the sacred rights of hospitality most sacredly observed, the strength and sanctity of ties of blood, the honourable pursuit of piracy and free-booting, the investiture of the Olympian Deities with human motives, passions, and frailties—all these (taking a few examples out of many) find a place in the Homeric picture, for they were all in keeping with the character of his own times: and it is thus, that these compositions are the unconscious expositors of their own contemporary society. We have no parallel in ancient or modern history to measure and denote the supreme and universal influence Homer had on the Greek mind, sympathies, and character. At school the Greek learned his Homer by heart, and was taught all he knew or cared to know of history, geography, genealogy, religion, morality, and criticism, from this authorised and standard text-book. In international disputes this poet was appealed to as an infallible authority, as in the dispute between Athens and Megara respecting Salamis. In religious solemnisations Homer was to the soul of devotion what the Bible is to ourselves. In discussions of moral philosophy, history, and genealogy, his authority was held decisive. And on all questions of literary taste the only orthodox canons of criticism were those drawn from, or sanctioned by, this—

> "dead but sceptred sovereign, who still ruled
> Their spirits from his urn."

It is not without reason that these poems have occupied so large a space in the thoughts and affections of mankind. It was not, indeed, without reason that the haughty soul of Alexander the Great yielded only to their irresistible power and beauty, and that, over them alone the philosophic Plato

lingered with a loving fondness, that while it compromised the consistency of his political creed, did honour to the best sympathies of his heart. The unmistakeable beauties of this the King of Epic poets are easy to recognise, and, in their highest degree, they are peculiar to himself. His supremacy is well maintained by the perfect artlessness of his narrative, in which he never seeks to show his powers, but rather allows them to develop themselves as they are called for by the exigencies of the scene. This artless and quiet style of Homer always rises into sublimity and energy as the interest deepens and the scenes become more impassioned—when his hexameters quiver with emotion, and the forms of his heroes seem to dilate and to move before us—amidst the ringing of bronze and the shouts of battle. In scenes of pathos Homer has no superior, and but one equal,—the Bard of Avon. In the parting of Hector and Andromache, and the story of the Orphan, he pours forth the most exquisite pathos, and the most touching tenderness, proving that every passion and every feeling of the human heart was within the reach of his master mind. Here, however, we must glance at, if we cannot expatiate upon, his concrete forms of speech —his energetic formulas — his emphatic and solemn repetitions, and especially his life-like pictures of living agents, which have touched the sympathies and commanded the interest of all ages and all countries, to an extent immeasurably beyond the influence of any other poet.

The Epic of Virgil, in its sweetest strains, is but the echo of the blind old bard, whose songs, like the songs of a bird, singing for very exuberance of joy, overflow with a gladness, an animation, and a freshness that cannot be found in the artificial and polished hexameters of the Mantuan Poet.

The Bible alone excepted, no book has been more severely or unfairly assailed by modern criticism than Homer. In addition to cavils already alluded to, it may be sufficient here to mention that objections have been started to some portions of the Homeric Ballads, as representing what is revolting to human nature or inconsistent with the dignity of the Epic Muse; and on this ground we are asked to condemn the tears of the great Achilles, the caprice of Agamemnon, the laundressing of queenly Nausicaa, the carpentry of King Ulysses and Paris, the full inventory of Thersites' deformities and his coarse invectives, as well as all details of murder, outrage, and agony. If such are to be considered faults, in what light should we regard the greater faults and incongruities of Milton, and especially of Shakespeare, incomparably the greatest of all poets? In this respect however, the great masters of poetry have been followed by the most amiable of painters—Raphael—who did not shrink from painting on his imperishable canvas, cripples, beggars, and demoniacs, alongside of forms of transcendant gracefulness and unearthly beauty. Salvator Rosa, too, we know, absolutely revelled in painting martyrdoms and savage solitudes infested by banditti.* No such idle conception, ot what was revolting to human nature, led the great sculptors to deem it unworthy their chisels to immortalise, in marble, the savage figure of a Satyr and the agonies of a Niobe, a Laocoön, or a Dying Gladiator.

* The *smooth* landscape is not the work of a great artist. The excellency of such an artist is to imitate the texture of all surfaces which the world around him presents; and if he paints, as an artist ought to paint—the bold, rough rock, the shaggy goat, the broken foreground, the horse in its natural rough state, with its mane and tail uncut, will be all faithfully rendered.—See *Flower, on Painting.*

Extract I.

"Great as the power of thought afterwards became among the Greeks, their power of expression was still greater. In the former, other nations have built upon their foundations, and surpassed them. In the latter they still remain unrivalled. It is not too much to say that this flexible, emphatic, and transparent character of the language as an instrument of communication—its perfect aptitude for narrative and discussion, as well as for stirring all the veins of human emotion, without ever forfeiting that character of simplicity which adapts it to all men and all times, may be traced mainly to the existence and the wide-spread influence of the Iliad and Odyssey. To us these compositions are interesting as beautiful poems, depicting life and manners, and unfolding certain types of character, with the utmost vivacity and artlessness. To their original hearer, they possessed all these sources of attraction — together with others more powerful still — to which we are now strangers. Upon him they bore with the full weight and solemnity of history and religion combined, while the charm of the poetry was only secondary and instrumental. The poet was then the teacher and preacher of the community, not simply the amuser of their leisure hours. They looked to him for revelations of the unknown past, and for expositions of the attributes and dispensations of the gods, just as they consulted the prophet for his privileged insight into the future."—*Grote's History of Greece*, vol. ii. page 158.

Extract II.

"Here lie the pith and soul of history, which has fact for its body. It does not appear to me reasonable to presume that Homer idealised his narrative with anything like the license which was indulged in the Carlovingian romance—yet even that did not fail to retain, in many of the most essential particulars, a true historic character; but conveys to us partly by fact, and partly through a vast parable, the inward life of a period pregnant with forces that were to operate powerfully upon our own characters and condition . . . . The immense mass of matter contained in the Iliad, beyond what the action of the poem requires, and likewise in its nature properly historical, of itself supplies the strongest proof of the historic aims of the poet. Whether in the introduction of all this matter, he followed a set and conscious purpose of his own mind,

or whether he only fed the appetite of his hearers with what he found agreeable to them, is little material to the question . . . . I have particularly in view the great multitude of genealogies; their extraordinary consistency with each other, and with the other historical indications of the poems; their extension to a very large number, especially in the catalogue of secondary persons; the Catalogue itself, that most remarkable production, as a whole; the accuracy with which the names of the various races are handled and bestowed throughout the poems; the particularity of the demand regularly made upon strangers for information concerning themselves, and especially the constant inquiry who were their parents, what was, for each person, as he appears, his relation to the past?—and again the numerous narratives of prior occurrences with which the poems, and particularly the more historic 'Iliad,' are so thickly studded. Now this appetite for commemoration on the part of those for whom Homer wrote, does not fix itself upon what is imaginary. It tolerates fiction by way of accessory and embellishment: but, in the main, it relies upon what it takes to be solid food . . But there is, I think, another argument to the same effect, of the highest degree of strength which the nature of the case admits. It is to be found in the fact that Homer has not scrupled to make some sacrifices of poetical beauty and propriety to these historic aims. For, if any judicious critic were called upon to specify the chief poetical element of the 'Iliad,' would he not reply by pointing to the multitude of stories from the past, having no connection or, at best a very feeble one, with the war, which are found in it?"—*Essay on Homer*, by Right Honourable W. E. Gladstone, M.P.

Ζ. 6.

Τρώων δ' οἰώθη καὶ Ἀχαιῶν φύλοπις αἰνή·
πολλὰ δ' ἄρ' ἔνθα καὶ ἔνθ' ἴθυσε μάχη πεδίοιο
ἀλλήλων ἰθυνομένων χαλκήρεα δοῦρα,
μεσσηγὺς Σιμόεντος ἰδὲ Ξάνθοιο ῥοάων.
Αἴας δὲ πρῶτος Τελαμώνιος, ἕρκος Ἀχαιῶν,
Τρώων ῥῆξε φάλαγγα, φόως δ' ἑτάροισιν ἔθηκεν,
ἄνδρα βαλών, ὃς ἄριστος ἐνὶ Θρήκεσσι τέτυκτο,
υἱὸν Ἐϋσσώρου Ἀκάμαντ' ἠΰν τε μέγαν τε.
τόν ῥ' ἔβαλε πρῶτος κόρυθος φάλον ἱπποδασείης,
ἐν δὲ μετώπῳ πῆξε, πέρησε δ' ἄρ' ὀστέον εἴσω
αἰχμὴ χαλκείη· τὸν δὲ σκότος ὄσσε κάλυψεν.
Ἄξυλον δ' ἄρ' ἔπεφνε βοὴν ἀγαθὸς Διομήδης
Τευθρανίδην, ὃς ἔναιεν ἐϋκτιμένῃ ἐν Ἀρίσβῃ
ἀφνειὸς βιότοιο, φίλος δ' ἦν ἀνθρώποισιν·
πάντας γὰρ φιλέεσκεν ὁδῷ ἔπι οἰκία ναίων.
ἀλλά οἱ οὔ τις τῶν γε τότ' ἤρκεσε λυγρὸν ὄλεθρον
πρόσθεν ὑπαντιάσας, ἀλλ' ἄμφω θυμὸν ἀπηύρα,
αὐτὸν καὶ θεράποντα Καλήσιον, ὅς ῥα τόθ' ἵππων
ἔσκεν ὑφηνίοχος· τὼ δ' ἄμφω γαῖαν ἐδύτην.
Δρῆσον δ' Εὐρύαλος καὶ Ὀφέλτιον ἐξενάριξεν·
βῆ δὲ μετ' Αἴσηπον καὶ Πήδασον, οὕς ποτε νύμφη
νηῒς Ἀβαρβαρέη τέκ' ἀμύμονι Βουκολίωνι.
Βουκολίων δ' ἦν υἱὸς ἀγαυοῦ Λαομέδοντος,
πρεσβύτατος γενεῇ, σκότιον δέ ἑ γείνατο μήτηρ·
ποιμαίνων δ' ἐπ' ὄεσσι μίγη φιλότητι καὶ εὐνῇ,
ἡ δ' ὑποκυσαμένη διδυμάονε γείνατο παῖδε.
καὶ μὲν τῶν ὑπέλυσε μένος καὶ φαίδιμα γυῖα
Μηκιστηϊάδης, καὶ ἀπ' ὤμων τεύχε' ἐσύλα.
Ἀστύαλον δ' ἄρ' ἔπεφνε μενεπτόλεμος Πολυποίτης·
Πιδύτην δ' Ὀδυσεὺς Περκώσιον ἐξενάριξεν
ἔγχεϊ χαλκείῳ, Τεῦκρος δ' Ἀρετάονα δῖον.
Ἀντίλοχος δ' Ἄβληρον ἐνήρατο δουρὶ φαεινῷ
Νεστορίδης, Ἔλατον δὲ ἄναξ ἀνδρῶν Ἀγαμέμνων·
ναῖε δὲ Σατνιόεντος ἐϋρρείταο παρ' ὄχθας
Πήδασον αἰπεινήν. Φύλακον δ' ἕλε Λήϊτος ἥρως
φεύγοντ'· Εὐρύπυλος δὲ Μελάνθιον ἐξενάριξεν.

Ἄδρηστον δ' ἄρ' ἔπειτα βοὴν ἀγαθὸς Μενέλαος
ζωὸν ἕλ'· ἵππω γάρ οἱ ἀτυζομένω πεδίοιο,
ὄζῳ ἔνι βλαφθέντε μυρικίνῳ, ἀγκύλον ἅρμα
ἄξαντ' ἐν πρώτῳ ῥυμῷ αὐτὼ μὲν ἐβήτην
πρὸς πόλιν, ᾗ περ οἱ ἄλλοι ἀτυζόμενοι φοβέοντο,
αὐτὸς δ' ἐκ δίφροιο παρὰ τροχὸν ἐξεκυλίσθη
πρηνὴς ἐν κονίῃσιν ἐπὶ στόμα. πὰρ δέ οἱ ἔστη
Ἀτρεΐδης Μενέλαος ἔχων δολιχόσκιον ἔγχος.
Ἄδρηστος δ' ἄρ' ἔπειτα λαβὼν ἐλλίσσετο γούνων·
"ζώγρει, Ἀτρέος υἱέ, σὺ δ' ἄξια δέξαι ἄποινα.
πολλὰ δ' ἐν ἀφνειοῦ πατρὸς κειμήλια κεῖται,
χαλκός τε χρυσός τε πολύκμητός τε σίδηρος,
τῶν κέν τοι χαρίσαιτο πατὴρ ἀπερείσι' ἄποινα,
εἴ κεν ἐμὲ ζωὸν πεπύθοιτ' ἐπὶ νηυσὶν Ἀχαιῶν."
Ὣς φάτο, τῷ δ' ἄρα θυμὸν ἐνὶ στήθεσσιν ὄρινεν.
καὶ δή μιν τάχ' ἔμελλε θοὰς ἐπὶ νῆας Ἀχαιῶν
δώσειν ᾧ θεράποντι καταξέμεν· ἀλλ' Ἀγαμέμνων
ἀντίος ἦλθε θέων, καὶ ὁμοκλήσας ἔπος ηὔδα·
"ὦ πέπον, ὦ Μενέλαε, τίη δὲ σὺ κήδεαι οὕτως
ἀνδρῶν; ἦ σοὶ ἄριστα πεποίηται κατὰ οἶκον
πρὸς Τρώων. τῶν μή τις ὑπεκφύγοι αἰπὺν ὄλεθρον
χεῖράς θ' ἡμετέρας· μηδ' ὅντινα γαστέρι μήτηρ
κοῦρον ἐόντα φέροι, μηδ' ὃς φύγοι, ἀλλ' ἅμα πάντες
Ἰλίου ἐξαπολοίατ' ἀκήδεστοι καὶ ἄφαντοι."
Ὣς εἰπὼν ἔτρεψεν ἀδελφειοῦ φρένας ἥρως,
αἴσιμα παρειπών· ὁ δ' ἀπὸ ἕθεν ὤσατο χειρὶ
ἥρω' Ἄδρηστον. τὸν δὲ κρείων Ἀγαμέμνων
οὖτα κατὰ λαπάρην· ὁ δ' ἀνετράπετ', Ἀτρεΐδης δὲ
λὰξ ἐν στήθεσι βὰς ἐξέσπασε μείλινον ἔγχος.
Νέστωρ δ' Ἀργείοισιν ἐκέκλετο μακρὸν ἀΰσας·
"ὦ φίλοι, ἥρωες Δαναοί, θεράποντες Ἄρηος,
μή τις νῦν ἐνάρων ἐπιβαλλόμενος μετόπισθεν
μιμνέτω, ὥς κεν πλεῖστα φέρων ἐπὶ νῆας ἵκηται,
ἀλλ' ἄνδρας κτείνωμεν· ἔπειτα δὲ καὶ τὰ ἕκηλοι
νεκροὺς ἂμ πεδίον συλήσετε τεθνηῶτας."
Ὣς εἰπὼν ὤτρυνε μένος καὶ θυμὸν ἑκάστου.
ἔνθα κεν αὖτε Τρῶες ἀρηϊφίλων ὑπ' Ἀχαιῶν
Ἴλιον εἰσανέβησαν, ἀναλκείῃσι δαμέντες,
εἰ μὴ ἄρ' Αἰνείᾳ τε καὶ Ἕκτορι εἶπε παραστὰς

Πριαμίδης Ἕλενος, οἰωνοπόλων ὄχ᾽ ἄριστος·
"Αἰνεία τε καὶ Ἕκτορ, ἐπεὶ πόνος ὔμμι μάλιστα
Τρώων καὶ Λυκίων ἐγκέκλιται, οὕνεκ᾽ ἄριστοι
πᾶσαν ἐπ᾽ ἰθύν ἐστε μάχεσθαί τε φρονέειν τε,
στῆτ᾽ αὐτοῦ, καὶ λαὸν ἐρυκάκετε πρὸ πυλάων
πάντῃ ἐποιχόμενοι, πρὶν αὖτ᾽ ἐν χερσὶ γυναικῶν
φεύγοντας πεσέειν, δηΐοισι δὲ χάρμα γενέσθαι.
αὐτὰρ ἐπεί κε φάλαγγας ἐποτρύνητον ἁπάσας,
ἡμεῖς μὲν Δαναοῖσι μαχησόμεθ᾽ αὖθι μένοντες,
καὶ μάλα τειρόμενοί περ· ἀναγκαίη γὰρ ἐπείγει·
Ἕκτορ, ἀτὰρ σὺ πόλινδε μετέρχεο, εἰπὲ δ᾽ ἔπειτα
μητέρι σῇ καὶ ἐμῇ· ἡ δὲ ξυνάγουσα γεραιὰς
νηὸν Ἀθηναίης γλαυκώπιδος ἐν πόλει ἄκρῃ,
οἴξασα κληῗδι θύρας ἱεροῖο δόμοιο,
πέπλον, ὅς οἱ δοκέει χαριέστατος ἠδὲ μέγιστος
εἶναι ἐνὶ μεγάρῳ καί οἱ πολὺ φίλτατος αὐτῇ,
θεῖναι Ἀθηναίης ἐπὶ γούνασιν ἠϋκόμοιο,
καί οἱ ὑποσχέσθαι δυοκαίδεκα βοῦς ἐνὶ νηῷ
ἤνις, ἠκέστας, ἱερευσέμεν, αἴ κ᾽ ἐλεήσῃ
ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα,
αἴ κεν Τυδέος υἱὸν ἀπόσχῃ Ἰλίου ἱρῆς,
ἄγριον αἰχμητήν, κρατερὸν μήστωρα φόβοιο,
ὃν δὴ ἐγὼ κάρτιστον Ἀχαιῶν φημὶ γενέσθαι.
οὐδ᾽ Ἀχιλῆά ποθ᾽ ὧδέ γ᾽ ἐδείδιμεν, ὄρχαμον ἀνδρῶν,
ὅν πέρ φασι θεᾶς ἐξ ἔμμεναι· ἀλλ᾽ ὅδε λίην
μαίνεται, οὐδέ τίς οἱ δύναται μένος ἰσοφαρίζειν."
Ὣς ἔφαθ᾽· Ἕκτωρ δ᾽ οὔ τι κασιγνήτῳ ἀπίθησεν.
αὐτίκα δ᾽ ἐξ ὀχέων σὺν τεύχεσιν ἆλτο χαμᾶζε,
πάλλων δ᾽ ὀξέα δοῦρα κατὰ στρατὸν ᾤχετο πάντῃ,
ὀτρύνων μαχέσασθαι, ἔγειρε δὲ φύλοπιν αἰνήν.
οἱ δ᾽ ἐλελίχθησαν καὶ ἐναντίοι ἔσταν Ἀχαιῶν·
Ἀργεῖοι δ᾽ ὑπεχώρησαν, λῆξαν δὲ φόνοιο,
φὰν δέ τιν᾽ ἀθανάτων ἐξ οὐρανοῦ ἀστερόεντος
Τρωσὶν ἀλεξήσοντα κατελθέμεν· ὣς ἐλέλιχθεν.
Ἕκτωρ δὲ Τρώεσσιν ἐκέκλετο μακρὸν ἀΰσας·
"Τρῶες ὑπέρθυμοι τηλεκλειτοί τ᾽ ἐπίκουροι,
ἀνέρες ἔστε, φίλοι, μνήσασθε δὲ θούριδος ἀλκῆς,
ὄφρ᾽ ἂν ἐγὼ βείω προτὶ Ἴλιον, ἠδὲ γέρουσιν
εἴπω βουλευτῇσι καὶ ἡμετέρῃς ἀλόχοισιν

δαίμοσιν ἀρήσασθαι, ὑποσχέσθαι δ' ἑκατόμβας."
Ὣς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἕκτωρ·
ἀμφὶ δέ μιν σφυρὰ τύπτε καὶ αὐχένα δέρμα κελαινόν,
ἄντυξ, ἣ πυμάτη θέεν ἀσπίδος ὀμφαλοέσσης·
Γλαῦκος δ' Ἱππολόχοιο πάϊς καὶ Τυδέος υἱὸς
ἐς μέσον ἀμφοτέρων συνίτην μεμαῶτε μάχεσθαι.
οἱ δ' ὅτε δὴ σχεδὸν ἦσαν ἐπ' ἀλλήλοισιν ἰόντες,
τὸν πρότερος προσέειπε βοὴν ἀγαθὸς Διομήδης·
"τίς δὲ σύ ἐσσι, φέριστε, καταθνητῶν ἀνθρώπων;
οὐ μὲν γάρ ποτ' ὄπωπα μάχῃ ἔνι κυδιανείρῃ
τὸ πρίν· ἀτὰρ μὲν νῦν γε πολὺ προβέβηκας ἁπάντων
σῷ θάρσει, ὅτ' ἐμὸν δολιχόσκιον ἔγχος ἔμεινας.
δυστήνων δέ τε παῖδες ἐμῷ μένει ἀντιόωσιν.
εἰ δέ τις ἀθανάτων γε κατ' οὐρανοῦ εἰλήλουθας,
οὐκ ἂν ἔγωγε θεοῖσιν ἐπουρανίοισι μαχοίμην.
οὐδὲ γὰρ οὐδὲ Δρύαντος υἱός, κρατερὸς Λυκόοργος,
δὴν ἦν, ὅς ῥα θεοῖσιν ἐπουρανίοισιν ἔριζεν,
ὅς ποτε μαινομένοιο Διωνύσοιο τιθήνας
σεῦε κατ' ἠγάθεον Νυσήϊον· αἱ δ' ἅμα πᾶσαι
θύσθλα χαμαὶ κατέχευαν, ὑπ' ἀνδροφόνοιο Λυκούργου
θεινόμεναι βουπλῆγι. Διώνυσος δὲ φοβηθεὶς
δύσεθ' ἁλὸς κατὰ κῦμα, Θέτις δ' ὑπεδέξατο κόλπῳ
δειδιότα· κρατερὸς γὰρ ἔχε τρόμος ἀνδρὸς ὁμοκλῇ.
τῷ μὲν ἔπειτ' ὀδύσαντο θεοὶ ῥεῖα ζώοντες,
καί μιν τυφλὸν ἔθηκε Κρόνου παῖς· οὐδ' ἄρ' ἔτι δὴν
ἦν, ἐπεὶ ἀθανάτοισιν ἀπήχθετο πᾶσι θεοῖσιν.
οὐδ' ἂν ἐγὼ μακάρεσσι θεοῖς ἐθέλοιμι μάχεσθαι.
εἰ δέ τίς ἐσσι βροτῶν, οἳ ἀρούρης καρπὸν ἔδουσιν,
ἆσσον ἴθ', ὥς κεν θᾶσσον ὀλέθρου πείραθ' ἵκηαι."
Τὸν δ' αὖθ' Ἱππολόχοιο προσηύδα φαίδιμος υἱός·
"Τυδείδη μεγάθυμε, τίη γενεὴν ἐρεείνεις;
οἵη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.
φύλλα τὰ μέν τ' ἄνεμος χαμάδις χέει, ἄλλα δέ θ' ὕλη
τηλεθόωσα φύει, ἔαρος δ' ἐπιγίγνεται ὥρη·
ὣς ἀνδρῶν γενεὴ ἡ μὲν φύει, ἡ δ' ἀπολήγει.
εἰ δ' ἐθέλεις καὶ ταῦτα δαήμεναι, ὄφρ' εὖ εἰδῇς
ἡμετέρην γενεήν· πολλοὶ δέ μιν ἄνδρες ἴσασιν·
ἔστι πόλις Ἐφύρη μυχῷ Ἄργεος ἱπποβότοιο,
ἔνθα δὲ Σίσυφος ἔσκεν, ὃ κέρδιστος γένετ' ἀνδρῶν,

Σίσυφος Αἰολίδης· ὁ δ' ἄρα Γλαῦκον τέκεθ' υἱόν,
αὐτὰρ Γλαῦκος ἔτικτεν ἀμύμονα Βελλεροφόντην·
τῷ δὲ θεοὶ κάλλος τε καὶ ἠνορέην ἐρατεινὴν
ὤπασαν. αὐτάρ οἱ Προῖτος κακὰ μήσατο θυμῷ,
ὅς ῥ' ἐκ δήμου ἔλασσεν, ἐπεὶ πολὺ φέρτερος ἦεν,
Ἀργείων· Ζεὺς γάρ οἱ ὑπὸ σκήπτρῳ ἐδάμασσεν.
τῷ δὲ γυνὴ Προίτου ἐπεμήνατο, δῖ' Ἄντεια,
κρυπταδίῃ φιλότητι μιγήμεναι· ἀλλὰ τὸν οὔ τι
πεῖθ' ἀγαθὰ φρονέοντα, δαΐφρονα Βελλεροφόντην.
ἡ δὲ ψευσαμένη Προῖτον βασιλῆα προσηύδα·
'τεθναίης, ὦ Προῖτ', ἢ κάκτανε Βελλεροφόντην,
ὅς μ' ἔθελεν φιλότητι μιγήμεναι οὐκ ἐθελούσῃ.'
ὣς φάτο, τὸν δὲ ἄνακτα χόλος λάβεν, οἷον ἄκουσεν.
κτεῖναι μέν ῥ' ἀλέεινε, σεβάσσατο γὰρ τό γε θυμῷ,
πέμπε δέ μιν Λυκίηνδε, πόρεν δ' ὅ γε σήματα λυγρά,
γράψας ἐν πίνακι πτυκτῷ θυμοφθόρα πολλά,
δεῖξαι δ' ἠνώγειν ᾧ πενθερῷ, ὄφρ' ἀπόλοιτο.
αὐτὰρ ὁ βῆ Λυκίηνδε θεῶν ὑπ' ἀμύμονι πομπῇ.
ἀλλ' ὅτε δὴ Λυκίην ἷξε Ξάνθον τε ῥέοντα,
προφρονέως μιν τῖεν ἄναξ Λυκίης εὐρείης.
ἐννῆμαρ ξείνισσε καὶ ἐννέα βοῦς ἱέρευσεν·
ἀλλ' ὅτε δὴ δεκάτη ἐφάνη ῥοδοδάκτυλος Ἠώς,
καὶ τότε μιν ἐρέεινε καὶ ᾔτεε σῆμα ἰδέσθαι,
ὅττι ῥά οἱ γαμβροῖο πάρα Προίτοιο φέροιτο.
αὐτὰρ ἐπειδὴ σῆμα κακὸν παρεδέξατο γαμβροῦ,
πρῶτον μέν ῥα Χίμαιραν ἀμαιμακέτην ἐκέλευσεν
πεφνέμεν. ἡ δ' ἄρ' ἔην θεῖον γένος, οὐδ' ἀνθρώπων,
πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα,
δεινὸν ἀποπνείουσα πυρὸς μένος αἰθομένοιο.
καὶ τὴν μὲν κατέπεφνε θεῶν τεράεσσι πιθήσας,
δεύτερον αὖ Σολύμοισι μαχήσατο κυδαλίμοισιν·
καρτίστην δὴ τήν γε μάχην φάτο δύμεναι ἀνδρῶν.
τὸ τρίτον αὖ κατέπεφνεν Ἀμαζόνας ἀντιανείρας.
τῷ δ' ἄρ' ἀνερχομένῳ πυκινὸν δόλον ἄλλον ὕφαινεν·
κρίνας ἐκ Λυκίης εὐρείης φῶτας ἀρίστους
εἷσε λόχον. τοὶ δ' οὔ τι πάλιν οἶκόνδε νέοντο·
πάντας γὰρ κατέπεφνεν ἀμύμων Βελλεροφόντης.
ἀλλ' ὅτε δὴ γίγνωσκε θεοῦ γόνον ἠῢν ἐόντα,
αὐτοῦ μιν κατέρυκε, δίδου δ' ὅ γε θυγατέρα ἥν,

δῶκε δέ οἱ τιμῆς βασιληΐδος ἥμισυ πάσης·
καὶ μέν οἱ Λύκιοι τέμενος τάμον ἔξοχον ἄλλων,
καλὸν φυταλιῆς καὶ ἀρούρης, ὄφρα νέμοιτο.
ἡ δ' ἔτεκε τρία τέκνα δαΐφρονι Βελλεροφόντῃ,
Ἴσανδρόν τε καὶ Ἱππόλοχον καὶ Λαοδάμειαν
Λαοδαμείῃ μὲν παρελέξατο μητίετα Ζεύς,
ἡ δ' ἔτεκ' ἀντίθεον Σαρπηδόνα χαλκοκορυστήν.
ἀλλ' ὅτε δὴ καὶ κεῖνος ἀπήχθετο πᾶσι θεοῖσιν,
ἤτοι ὁ κὰπ πεδίον τὸ Ἀλήϊον οἶος ἀλᾶτο,
ὃν θυμὸν κατέδων, πάτον ἀνθρώπων ἀλεείνων,
Ἴσανδρον δέ οἱ υἱὸν Ἄρης ἆτος πολέμοιο
μαρνάμενον Σολύμοισι κατέκτανε κυδαλίμοισιν,
τὴν δὲ χολωσαμένη χρυσήνιος Ἄρτεμις ἔκτα.
Ἱππόλοχος δ' ἔμ' ἔτικτε, καὶ ἐκ τοῦ φημὶ γενέσθαι·
πέμπε δέ μ' ἐς Τροίην, καί μοι μάλα πόλλ' ἐπέτελλεν,
αἰὲν ἀριστεύειν καὶ ὑπείροχον ἔμμεναι ἄλλων,
μηδὲ γένος πατέρων αἰσχυνέμεν, οἳ μέγ' ἄριστοι
ἔν τ' Ἐφύρῃ ἐγένοντο καὶ ἐν Λυκίῃ εὐρείῃ.
ταύτης τοι γενεῆς τε καὶ αἵματος εὔχομαι εἶναι."
 Ὣς φάτο· γήθησεν δὲ βοὴν ἀγαθὸς Διομήδης.
ἔγχος μὲν κατέπηξεν ἐπὶ χθονὶ πουλυβοτείρῃ,
αὐτὰρ ὁ μειλιχίοισι προσηύδα ποιμένα λαῶν·
"ἦ ῥά νύ μοι ξεῖνος πατρώϊός ἐσσι παλαιός·
Οἰνεὺς γάρ ποτε δῖος ἀμύμονα Βελλεροφόντην
ξείνισ' ἐνὶ μεγάροισιν ἐείκοσιν ἤματ' ἐρύξας.
οἱ δὲ καὶ ἀλλήλοισι πόρον ξεινήϊα καλά·
Οἰνεὺς μὲν ζωστῆρα δίδου φοίνικι φαεινόν,
Βελλεροφόντης δὲ χρύσεον δέπας ἀμφικύπελλον,
καί μιν ἐγὼ κατέλειπον ἰὼν ἐν δώμασ' ἐμοῖσιν.
Τυδέα δ' οὐ μέμνημαι, ἐπεί μ' ἔτι τυτθὸν ἐόντα
κάλλιφ', ὅτ' ἐν Θήβῃσιν ἀπώλετο λαὸς Ἀχαιῶν.
τῷ νῦν σοὶ μὲν ἐγὼ ξεῖνος φίλος Ἄργεϊ μέσσῳ
εἰμί, σὺ δ' ἐν Λυκίῃ, ὅτε κεν τῶν δῆμον ἵκωμαι.
ἔγχεα δ' ἀλλήλων ἀλεώμεθα καὶ δι' ὁμίλου·
πολλοὶ μὲν γὰρ ἐμοὶ Τρῶες κλειτοί τ' ἐπίκουροι,
κτείνειν ὅν κε θεός γε πόρῃ καὶ ποσσὶ κιχείω,
πολλοὶ δ' αὖ σοὶ Ἀχαιοί, ἐναιρέμεν ὅν κε δύνηαι.
τεύχεα δ' ἀλλήλοις ἐπαμείψομεν, ὄφρα καὶ οἵδε
γνῶσιν, ὅτι ξεῖνοι πατρώϊοι εὐχόμεθ' εἶναι."

Ὣς ἄρα φωνήσαντε, καθ' ἵππων ἀΐξαντε,
χεῖράς τ' ἀλλήλων λαβέτην καὶ πιστώσαντο.
ἔνθ' αὖτε Γλαύκῳ Κρονίδης φρένας ἐξέλετο Ζεύς,
ὃς πρὸς Τυδεΐδην Διομήδεα τεύχε' ἄμειβεν
χρύσεα χαλκείων, ἑκατόμβοι' ἐννεαβοίων.
Ἕκτωρ δ' ὡς Σκαιάς τε πύλας καὶ φηγὸν ἵκανεν,
ἀμφ' ἄρα μιν Τρώων ἄλοχοι θέον ἠδὲ θύγατρες
εἰρόμεναι παῖδάς τε κασιγνήτους τε ἔτας τε
καὶ πόσιας. ὁ δ' ἔπειτα θεοῖς εὔχεσθαι ἀνώγει
πάσας ἑξείης· πολλῇσι δὲ κήδε' ἐφῆπτο.
Ἀλλ' ὅτε δὴ Πριάμοιο δόμον περικαλλέ' ἵκανεν,
ξεστῇς αἰθούσῃσι τετυγμένον—αὐτὰρ ἐν αὐτῷ
πεντήκοντ' ἔνεσαν θάλαμοι ξεστοῖο λίθοιο,
πλησίοι ἀλλήλων δεδμημένοι· ἔνθα δὲ παῖδες
κοιμῶντο Πριάμοιο παρὰ μνηστῇς ἀλόχοισιν.
κουράων δ' ἑτέρωθεν ἐναντίοι ἔνδοθεν αὐλῆς
δώδεκ' ἔσαν τέγεοι θάλαμοι ξεστοῖο λίθοιο,
πλησίοι ἀλλήλων δεδμημένοι· ἔνθα δὲ γαμβροὶ
κοιμῶντο Πριάμοιο παρ' αἰδοίῃς ἀλόχοισιν.
ἔνθα οἱ ἠπιόδωρος ἐναντίη ἤλυθε μήτηρ
Λαοδίκην ἐσάγουσα, θυγατρῶν εἶδος ἀρίστην,
ἔν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·
"τέκνον, τίπτε λιπὼν πόλεμον θρασὺν εἰλήλουθας;
ἦ μάλα δὴ τείρουσι δυσώνυμοι υἷες Ἀχαιῶν
μαρνάμενοι περὶ ἄστυ· σὲ δ' ἐνθάδε θυμὸς ἀνῆκεν
ἐλθόντ' ἐξ ἄκρης πόλιος Διὶ χεῖρας ἀνασχεῖν.
ἀλλὰ μέν', ὄφρα κέ τοι μελιηδέα οἶνον ἐνείκω,
ὡς σπείσῃς Διὶ πατρὶ καὶ ἄλλοις ἀθανάτοισιν
πρῶτον, ἔπειτα δέ κ' αὐτὸς ὀνήσεαι, αἴ κε πίῃσθα.
ἀνδρὶ δὲ κεκμηῶτι μένος μέγα οἶνος ἀέξει,
ὡς τύνη κέκμηκας ἀμύνων σοῖσιν ἔτῃσιν."
Τὴν δ' ἠμείβετ' ἔπειτα μέγας κορυθαίολος Ἕκτωρ
"μή μοι οἶνον ἄειρε μελίφρονα, πότνια μῆτερ,
μή μ' ἀπογυιώσῃς, μένεος δ' ἀλκῆς τε λάθωμαι.
χερσὶ δ' ἀνίπτοισιν Διὶ λείβειν αἴθοπα οἶνον
ἅζομαι· οὐδέ πῃ ἔστι κελαινεφέϊ Κρονίωνι
αἵματι καὶ λύθρῳ πεπαλαγμένον εὐχετάασθαι.
ἀλλὰ σὺ μὲν πρὸς νηὸν Ἀθηναίης ἀγελείης
ἔρχεο σὺν θυέεσσιν, ἀολλίσσασα γεραιάς·

πέπλον δ', ὅστις τοι χαριέστατος ἠδὲ μέγιστος
ἔστιν ἐνὶ μεγάρῳ καί τοι πολὺ φίλτατος αὐτῇ,
τὸν θὲς Ἀθηναίης ἐπὶ γούνασιν ἠϋκόμοιο,
καί οἱ ὑποσχέσθαι δυοκαίδεκα βοῦς ἐνὶ νηῷ
ἤνις, ἠκέστας, ἱερευσέμεν, αἴ κ' ἐλεήσῃ
ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα,
αἴ κεν Τυδέος υἱὸν ἀπόσχῃ Ἰλίου ἱρῆς,
ἄγριον αἰχμητήν, κρατερὸν μήστωρα φόβοιο.
ἀλλὰ σὺ μὲν πρὸς νηὸν Ἀθηναίης ἀγελείης
ἔρχευ· ἐγὼ δὲ Πάριν μετελεύσομαι, ὄφρα καλέσσω,
αἴ κ' ἐθέλῃσ' εἰπόντος ἀκουέμεν. ὥς κέ οἱ αὖθι
γαῖα χάνοι· μέγα γάρ μιν Ὀλύμπιος ἔτρεφε πῆμα
Τρωσί τε καὶ Πριάμῳ μεγαλήτορι τοῖό τε παισίν.
εἰ κεῖνόν γε ἴδοιμι κατελθόντ' Ἄϊδος εἴσω,
φαίην κε φρέν' ἀτέρπου ὀϊζύος ἐκλελαθέσθαι."
Ὣς ἔφαθ'· ἡ δὲ μολοῦσα ποτὶ μέγαρ' ἀμφιπόλοισιν
κέκλετο· ταὶ δ' ἄρ' ἀόλλισσαν κατὰ ἄστυ γεραιάς.
αὐτὴ δ' ἐς θάλαμον κατεβήσετο κηώεντα,
ἔνθ' ἔσαν οἱ πέπλοι παμποίκιλοι, ἔργα γυναικῶν
Σιδονίων, τὰς αὐτὸς Ἀλέξανδρος θεοειδὴς
ἤγαγε Σιδονίηθεν, ἐπιπλὼς εὐρέα πόντον,
τὴν ὁδόν, ἣν Ἑλένην περ ἀνήγαγεν εὐπατέρειαν.
τῶν ἕν' ἀειραμένη Ἑκάβη φέρε δῶρον Ἀθήνῃ,
ὃς κάλλιστος ἔην ποικίλμασιν ἠδὲ μέγιστος,
ἀστὴρ δ' ὣς ἀπέλαμπεν· ἔκειτο δὲ νείατος ἄλλων.
βῆ δ' ἰέναι, πολλαὶ δὲ μετεσσεύοντο γεραιαί.
Αἱ δ' ὅτε νηὸν ἵκανον Ἀθήνης ἐν πόλει ἄκρῃ,
τῇσι θύρας ὤϊξε Θεανὼ καλλιπάρῃος
Κισσηΐς, ἄλοχος Ἀντήνορος ἱπποδάμοιο·
τὴν γὰρ Τρῶες ἔθηκαν Ἀθηναίης ἱέρειαν.
αἱ δ' ὀλολυγῇ πᾶσαι Ἀθήνῃ χεῖρας ἀνέσχον.
ἡ δ' ἄρα πέπλον ἑλοῦσα Θεανὼ καλλιπάρῃος
θῆκεν Ἀθηναίης ἐπὶ γούνασιν ἠϋκόμοιο,
εὐχομένη δ' ἠρᾶτο Διὸς κούρῃ μεγάλοιο·
"πότνι' Ἀθηναίη, ἐρυσίπτολι, δῖα θεάων,
ἆξον δὴ ἔγχος Διομήδεος, ἠδὲ καὶ αὐτὸν
πρηνέα δὸς πεσέειν Σκαιῶν προπάροιθε πυλάων,
ὄφρα τοι αὐτίκα νῦν δυοκαίδεκα βοῦς ἐνὶ νηῷ
ἤνις, ἠκέστας, ἱερεύσομεν, αἴ κ' ἐλεήσῃς

ἄστυ τε καὶ Τρώων ἀλόχους καὶ νήπια τέκνα."
ὣς ἔφατ' εὐχομένη, ἀνένευε δὲ Παλλὰς Ἀθήνη.
Ὣς αἱ μέν ῥ' εὔχοντο Διὸς κούρῃ μεγάλοιο,
Ἕκτωρ δὲ πρὸς δώματ' Ἀλεξάνδροιο βεβήκει
καλά, τά ῥ' αὐτὸς ἔτευξε σὺν ἀνδράσιν, οἳ τότ' ἄριστοι
ἦσαν ἐνὶ Τροίῃ ἐριβώλακι τέκτονες ἄνδρες,
οἵ οἱ ἐποίησαν θάλαμον καὶ δῶμα καὶ αὐλὴν
ἐγγύθι τε Πριάμοιο καὶ Ἕκτορος, ἐν πόλει ἄκρῃ.
ἔνθ' Ἕκτωρ εἰσῆλθε διίφιλος, ἐν δ' ἄρα χειρὶ
ἔγχος ἔχ' ἑνδεκάπηχυ· πάροιθε δὲ λάμπετο δουρὸς
αἰχμὴ χαλκείη, περὶ δὲ χρύσεος θέε πόρκης.
τὸν δ' εὗρ' ἐν θαλάμῳ περικαλλέα τεύχε' ἕποντα,
ἀσπίδα καὶ θώρηκα καὶ ἀγκύλα τόξ' ἁφόωντα·
Ἀργείη δ' Ἑλένη μετ' ἄρα δμῳῇσι γυναιξὶν
ἧστο, καὶ ἀμφιπόλοισι περικλυτὰ ἔργα κέλευεν.
τὸν δ' Ἕκτωρ νείκεσσεν ἰδὼν αἰσχροῖς ἐπέεσσιν·
"δαιμόνι', οὐ μὲν καλὰ χόλον τόνδ' ἔνθεο θυμῷ.
λαοὶ μὲν φθινύθουσι περὶ πτόλιν αἰπύ τε τεῖχος
μαρνάμενοι· σέο δ' εἵνεκ' ἀϋτή τε πτόλεμός τε
ἄστυ τόδ' ἀμφιδέδηε· σὺ δ' ἂν μαχέσαιο καὶ ἄλλῳ,
ὅντινά που μεθιέντα ἴδοις στυγεροῦ πολέμοιο.
ἀλλ' ἄνα, μὴ τάχα ἄστυ πυρὸς δηΐοιο θέρηται."
Τὸν δ' αὖτε προσέειπεν Ἀλέξανδρος θεοειδής·
"Ἕκτορ, ἐπεί με κατ' αἶσαν ἐνείκεσας οὐδ' ὑπὲρ αἶσαν,
τοὔνεκά τοι ἐρέω· σὺ δὲ σύνθεο καί μευ ἄκουσον.
οὔ τοι ἐγὼ Τρώων τόσσον χόλῳ οὐδὲ νεμέσσι
ἥμην ἐν θαλάμῳ, ἔθελον δ' ἄχεϊ προτραπέσθαι.
νῦν δέ με παρειποῦσ' ἄλοχος μαλακοῖς ἐπέεσσιν
ὥρμησ' ἐς πόλεμον· δοκέει δέ μοι ὧδε καὶ αὐτῷ
λώϊον ἔσσεσθαι· νίκη δ' ἐπαμείβεται ἄνδρας.
ἀλλ' ἄγε νῦν ἐπίμεινον, ἀρήϊα τεύχεα δύω·
ἢ ἴθ', ἐγὼ δὲ μέτειμι· κιχήσεσθαι δέ σ' ὀΐω."
Ὣς φάτο· τὸν δ' οὔ τι προσέφη κορυθαιόλος Ἕκτωρ.
τὸν δ' Ἑλένη μύθοισι προσηύδα μειλιχίοισιν·
"δᾶερ ἐμεῖο, κυνὸς κακομηχάνου, ὀκρυοέσσης,
ὥς μ' ὄφελ' ἤματι τῷ, ὅτε με πρῶτον τέκε μήτηρ,
οἴχεσθαι προφέρουσα κακὴ ἀνέμοιο θύελλα
εἰς ὄρος ἢ εἰς κῦμα πολυφλοίσβοιο θαλάσσης,
ἔνθα με κῦμ' ἀπόερσε πάρος τάδε ἔργα γενέσθαι.

αὐτὰρ ἐπεὶ τάδε γ’ ὧδε θεοὶ κακὰ τεκμήραντο,
ἀνδρὸς ἔπειτ’ ὤφελλον ἀμείνονος εἶναι ἄκοιτις,
ὃς ᾔδη νέμεσίν τε καὶ αἴσχεα πόλλ’ ἀνθρώπων.
τούτῳ δ’ οὔτ’ ἂρ νῦν φρένες ἔμπεδοι οὔτ’ ἄρ’ ὀπίσσω
ἔσσονται· τῷ καί μιν ἐπαυρήσεσθαι ὀΐω.
ἀλλ’ ἄγε νῦν εἴσελθε καὶ ἕζεο τῷδ’ ἐπὶ δίφρῳ,
δᾶερ, ἐπεί σε μάλιστα πόνος φρένας ἀμφιβέβηκεν
εἵνεκ’ ἐμεῖο κυνὸς καὶ ’Αλεξάνδρου ἕνεκ’ ἄτης,
οἷσιν ἐπὶ Ζεὺς θῆκε κακὸν μόρον, ὡς καὶ ὀπίσσω
ἀνθρώποισι πελώμεθ’ ἀοίδιμοι ἐσσομένοισιν.”
Τὴν δ’ ἠμείβετ’ ἔπειτα μέγας κορυθαίολος Ἕκτωρ·
“μή με κάθιζ’, Ἑλένη, φιλέουσά περ· οὐδέ με πείσεις·
ἤδη γάρ μοι θυμὸς ἐπέσσυται, ὄφρ’ ἐπαμύνω
Τρώεσσ’, οἳ μέγ’ ἐμεῖο ποθὴν ἀπεόντος ἔχουσιν.
ἀλλὰ σύ γ’ ὄρνυθι τοῦτον, ἐπειγέσθω δὲ καὶ αὐτός,
ὥς κεν ἔμ’ ἔντοσθεν πόλιος καταμάρψῃ ἐόντα.
καὶ γὰρ ἐγὼν οἶκόνδ’ ἐσελεύσομαι, ὄφρα ἴδωμαι
οἰκῆας ἄλοχόν τε φίλην καὶ νήπιον υἱόν.
οὐ γάρ τ’ οἶδ’, εἰ ἔτι σφιν ὑπότροπος ἵξομαι αὖτις,
ἦ ἤδη μ’ ὑπὸ χερσὶ θεοὶ δαμόωσιν ’Αχαιῶν.”
Ὣς ἄρα φωνήσας ἀπέβη κορυθαίολος Ἕκτωρ.
αἶψα δ’ ἔπειθ’ ἵκανε δόμους εὐναιετάοντας,
οὐδ’ εὗρ’ ’Ανδρομάχην λευκώλενον ἐν μεγάροισιν,
ἀλλ’ ἥ γε ξὺν παιδὶ καὶ ἀμφιπόλῳ εὐπέπλῳ
πύργῳ ἐφεστήκει γοόωσά τε μυρομένη τε.
Ἕκτωρ δ’ ὡς οὐκ ἔνδον ἀμύμονα τέτμεν ἄκοιτιν,
ἔστη ἐπ’ οὐδὸν ἰών, μετὰ δὲ δμῳῇσιν ἔειπεν·
“εἰ δ’ ἄγε μοι, δμωαί, νημερτέα μυθήσασθε·
πῇ ἔβη ’Ανδρομάχη λευκώλενος ἐκ μεγάροιο;
ἠέ πῃ ἐς γαλοων ἢ εἰνατέρων εὐπέπλων
ἢ ἐς ’Αθηναίης ἐξοίχεται, ἔνθα περ ἄλλαι
Τρωαὶ ἐϋπλόκαμοι δεινὴν θεὸν ἱλάσκονται;”
Τὸν δ’ αὖτ’ ὀτρηρὴ ταμίη πρὸς μῦθον ἔειπεν·
“Ἕκτορ, ἐπεὶ μάλ’ ἄνωγας ἀληθέα μυθήσασθαι,
οὔτε πῃ ἐς γαλόων οὔτ’ εἰνατέρων εὐπέπλων
οὔτ’ ἐς ’Αθηναίης ἐξοίχεται, ἔνθα περ ἄλλαι
Τρωαὶ ἐϋπλόκαμοι δεινὴν θεὸν ἱλάσκονται,
ἀλλ’ ἐπὶ πύργον ἔβη μέγαν Ἰλίου, οὕνεκ’ ἄκουσεν
τείρεσθαι Τρῶας, μέγα δὲ κράτος εἶναι ’Αχαιῶν.

ἡ μὲν δὴ πρὸς τεῖχος ἐπειγομένη ἀφικάνει,
μαινομένῃ ἐϊκυῖα· φέρει δ' ἅμα παῖδα τιθήνη."
Ἦ ῥα γυνὴ ταμίη· ὁ δ' ἀπέσσυτο δώματος Ἕκτωρ
τὴν αὐτὴν ὁδὸν αὖτις ἐϋκτιμένας κατ' ἀγυιάς.
εὖτε πύλας ἵκανε διερχόμενος μέγα ἄστυ
Σκαιάς—τῇ γὰρ ἔμελλε διεξίμεναι πεδίονδε—,
ἔνθ' ἄλοχος πολύδωρος ἐναντίη ἦλθε θέουσα,
Ἀνδρομάχη, θυγάτηρ μεγαλήτορος Ἠετίωνος,
Ἠετίων, ὃς ἔναιεν ὑπὸ Πλάκῳ ὑληέσσῃ,
Θήβῃ ὑποπλακίῃ, Κιλίκεσσ' ἄνδρεσσιν ἀνάσσων·
τοῦ περ δὴ θυγάτηρ ἔχεθ' Ἕκτορι χαλκοκορυστῇ.
ἥ οἱ ἔπειτ' ἤντησ', ἅμα δ' ἀμφίπολος κίεν αὐτῇ
παῖδ' ἐπὶ κόλπῳ ἔχουσ' ἀταλάφρονα, νήπιον αὔτως,
Ἑκτορίδην ἀγαπητόν, ἀλίγκιον ἀστέρι καλῷ,
τόν ῥ' Ἕκτωρ καλέεσκε Σκαμάνδριον, αὐτὰρ οἱ ἄλλοι
Ἀστυάνακτ'· οἶος γὰρ ἐρύετο Ἴλιον Ἕκτωρ.
ἤτοι ὁ μὲν μείδησεν ἰδὼν ἐς παῖδα σιωπῇ·
Ἀνδρομάχη δέ οἱ ἄγχι παρίστατο δακρυχέουσα,
ἔν τ' ἄρα οἱ φῦ χειρί, ἔπος τ' ἔφατ', ἔκ τ' ὀνόμαζεν·
"δαιμόνιε, φθίσει σε τὸ σὸν μένος, οὐδ' ἐλεαίρεις
παῖδά τε νηπίαχον καὶ ἔμ' ἄμμορον, ἣ ταχα χήρη
σεῦ ἔσομαι· τάχα γάρ σε κατακτανέουσιν Ἀχαιοὶ
πάντες ἐφορμηθέντες· ἐμοὶ δέ κε κέρδιον εἴη
σεῦ ἀφαμαρτούσῃ χθόνα δύμεναι· οὐ γὰρ ἔτ' ἄλλη
ἔσται θαλπωρή, ἐπεὶ ἂν σύ γε πότμον ἐπίσπῃς,
ἀλλ' ἄχε'. οὐδέ μοι ἔστι πατὴρ καὶ πότνια μήτηρ.
ἤτοι γὰρ πατέρ' ἁμὸν ἀπέκτανε δῖος Ἀχιλλεύς,
ἐκ δὲ πόλιν πέρσεν Κιλίκων εὐναιετάωσαν,
Θήβην ὑψίπυλον· κατὰ δ' ἔκτανεν Ἠετίωνα,
οὐδέ μιν ἐξενάριξε, σεβάσσατο γὰρ τό γε θυμῷ,
ἀλλ' ἄρα μιν κατέκηε σὺν ἔντεσι δαιδαλέοισιν
ἠδ' ἐπὶ σῆμ' ἔχεεν· περὶ δὲ πτελέας ἐφύτευσαν
νύμφαι ὀρεστιάδες, κοῦραι Διὸς αἰγιόχοιο.
οἳ δέ μοι ἑπτὰ κασίγνητοι ἔσαν ἐν μεγάροισιν,
οἱ μὲν πάντες ἰῷ κίον ἤματι Ἄϊδος εἴσω·
πάντας γὰρ κατέπεφνε ποδάρκης δῖος Ἀχιλλεὺς
βουσὶν ἐπ' εἰλιπόδεσσι καὶ ἀργεννῇς ὀΐεσσιν.
μητέρα δ', ἣ βασίλευεν ὑπὸ Πλάκῳ ὑληέσσῃ,
τὴν ἐπεὶ ἂρ δεῦρ' ἤγαγ' ἅμ' ἄλλοισι κτεάτεσσιν,

ἂψ ὅ γε τὴν ἀπέλυσε λαβὼν ἀπερείσι' ἄποινα,
πατρὸς δ' ἐν μεγάροισι βάλ' Ἄρτεμις ἰοχέαιρα.
Ἕκτορ, ἀτὰρ σύ μοί ἐσσι πατὴρ καὶ πότνια μήτηρ
ἠδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης.
ἀλλ' ἄγε νῦν ἐλέαιρε καὶ αὐτοῦ μίμν' ἐπὶ πύργῳ,
μὴ παῖδ' ὀρφανικὸν θήῃς χήρην τε γυναῖκα.
λαὸν δὲ στῆσον παρ' ἐρινεόν, ἔνθα μάλιστα
ἀμβατός ἐστι πόλις καὶ ἐπίδρομον ἔπλετο τεῖχος.
τρὶς γὰρ τῇ γ' ἐλθόντες ἐπειρήσανθ' οἱ ἄριστοι
ἀμφ' Αἴαντε δύω καὶ ἀγακλυτὸν Ἰδομενῆα
ἠδ' ἀμφ' Ἀτρείδας καὶ Τυδέος ἄλκιμον υἱόν·
ἤ πού τίς σφιν ἔνισπε θεοπροπίων εὖ εἰδώς,
ἤ νυ καὶ αὐτῶν θυμὸς ἐποτρύνει καὶ ἀνώγει."
Τὴν δ' αὖτε προσέειπε μέγας κορυθαίολος Ἕκτωρ·
"ἦ καὶ ἐμοὶ τάδε πάντα μέλει, γύναι· ἀλλὰ μάλ' αἰνῶς
αἰδέομαι Τρῶας καὶ Τρῳάδας ἑλκεσιπέπλους,
αἴ κε κακὸς ὣς νόσφιν ἀλυσκάζω πολέμοιο.
οὐδέ με θυμὸς ἄνωγεν, ἐπεὶ μάθον ἔμμεναι ἐσθλὸς
αἰεὶ καὶ πρώτοισι μετὰ Τρώεσσι μάχεσθαι,
ἀρνύμενος πατρός τε μέγα κλέος ἠδ' ἐμὸν αὐτοῦ.
εὖ γὰρ ἐγὼ τόδε οἶδα κατὰ φρένα καὶ κατὰ θυμόν·
ἔσσεται ἦμαρ, ὅτ' ἄν ποτ' ὀλώλῃ Ἴλιος ἱρὴ
καὶ Πρίαμος καὶ λαὸς ἐϋμμελίω Πριάμοιο.
ἀλλ' οὔ μοι Τρώων τόσσον μέλει ἄλγος ὀπίσσω,
οὔτ' αὐτῆς Ἑκάβης οὔτε Πριάμοιο ἄνακτος
οὔτε κασιγνήτων, οἵ κεν πολέες τε καὶ ἐσθλοὶ
ἐν κονίῃσι πέσοιεν ὑπ' ἀνδράσι δυσμενέεσσιν.
ὅσσον σεῦ, ὅτε κέν τις Ἀχαιῶν χαλκοχιτώνων
δακρυόεσσαν ἄγηται, ἐλεύθερον ἦμαρ ἀπούρας.
καί κεν ἐν Ἄργει ἐοῦσα πρὸς ἄλλης ἱστὸν ὑφαίνοις,
καί κεν ὕδωρ φορέοις Μεσσηΐδος ἢ Ὑπερείης
πόλλ' ἀεκαζομένη, κρατερὴ δ' ἐπικείσετ' ἀνάγκη.
καί ποτέ τις εἴπῃσιν ἰδὼν κατὰ δάκρυ χέουσαν·
'Ἕκτορος ἥδε γυνή, ὃς ἀριστεύεσκε μάχεσθαι
Τρώων ἱπποδάμων, ὅτε Ἴλιον ἀμφεμάχοντο.'
ὥς ποτέ τις ἐρέει· σοὶ δ' αὖ νέον ἔσσεται ἄλγος
χήτεϊ τοιοῦδ' ἀνδρὸς ἀμύνειν δούλιον ἦμαρ.
ἀλλά με τεθνηῶτα χυτὴ κατὰ γαῖα καλύπτοι
πρίν γ' ἔτι σῆς τε βοῆς σοῦ θ' ἑλκηθμοῖο πυθέσθαι."

Ὣς εἰπὼν οὗ παιδὸς ὀρέξατο φαίδιμος Ἕκτωρ.
ἂψ δ᾽ ὁ πάϊς πρὸς κόλπον ἐϋζώνοιο τιθήνης
ἐκλίνθη ἰάχων, πατρὸς φίλου ὄψιν ἀτυχθείς,
ταρβήσας χαλκόν τε ἰδὲ λόφον ἱππιοχαίτην,
δεινὸν ἀπ᾽ ἀκροτάτης κόρυθος νεύοντα νοήσας.
ἐκ δ᾽ ἐγέλασσε πατήρ τε φίλος καὶ πότνια μήτηρ.
αὐτίκ᾽ ἀπὸ κρατὸς κόρυθ᾽ εἵλετο φαίδιμος Ἕκτωρ,
καὶ τὴν μὲν κατέθηκεν ἐπὶ χθονὶ παμφανόωσαν·
αὐτὰρ ὅ γ᾽ ὃν φίλον υἱὸν ἐπεὶ κύσε πῆλέ τε χερσίν,
εἶπεν ἐπευξάμενος Διί τ᾽ ἄλλοισίν τε θεοῖσιν·
"Ζεῦ ἄλλοι τε θεοί, δότε δὴ καὶ τόνδε γενέσθαι
παῖδ᾽ ἐμόν, ὡς καὶ ἐγώ περ, ἀριπρεπέα Τρώεσσιν,
ὧδε βίην τ᾽ ἀγαθόν, καὶ Ἰλίου ἶφι ἀνάσσειν.
καί ποτέ τις εἴπῃσι 'πατρὸς δ᾽ ὅ γε πολλὸν ἀμείνων',
ἐκ πολέμου ἀνιόντα· φέροι δ᾽ ἔναρα βροτόεντα
κτείνας δήϊον ἄνδρα, χαρείη δὲ φρένα μήτηρ."
Ὣς εἰπὼν ἀλόχοιο φίλης ἐν χερσὶν ἔθηκεν
παῖδ᾽ ἑόν· ἡ δ᾽ ἄρα μιν κηώδεϊ δέξατο κόλπῳ
δακρυόεν γελάσασα. πόσις δ᾽ ἐλέησε νοήσας,
χειρί τέ μιν κατέρεξεν, ἔπος τ᾽ ἔφατ᾽, ἔκ τ᾽ ὀνόμαζεν·
"δαιμονίη, μή μοί τι λίην ἀκαχίζεο θυμῷ·
οὐ γάρ τίς μ᾽ ὑπὲρ αἶσαν ἀνὴρ Ἄϊδι προϊάψει·
μοῖραν δ᾽ οὔ τινά φημι πεφυγμένον ἔμμεναι ἀνδρῶν,
οὐ κακόν, οὐδὲ μὲν ἐσθλόν, ἐπὴν τὰ πρῶτα γένηται·
ἀλλ᾽ εἰς οἶκον ἰοῦσα τὰ σ᾽ αὐτῆς ἔργα κόμιζε,
ἱστόν τ᾽ ἠλακάτην τε, καὶ ἀμφιπόλοισι κέλευε
ἔργον ἐποίχεσθαι. πόλεμος δ᾽ ἄνδρεσσι μελήσει
πᾶσιν, ἐμοὶ δὲ μάλιστα, τοὶ Ἰλίῳ ἐγγεγάασιν."
Ὣς ἄρα φωνήσας κορυθ᾽ εἵλετο φαίδιμος Ἕκτωρ
ἵππουριν· ἄλοχος δὲ φίλη οἶκόνδε βεβήκει
ἐντροπαλιζομένη, θαλερὸν κατὰ δάκρυ χέουσα.
αἶψα δ᾽ ἔπειθ᾽ ἵκανε δόμους εὖ ναιετάοντας
Ἕκτορος ἀνδροφόνοιο, κιχήσατο δ᾽ ἔνδοθι πολλὰς
ἀμφιπόλους, τῇσιν δὲ γόον πάσῃσιν ἐνῶρσεν.
αἱ μὲν ἔτι ζωὸν γόον Ἕκτορα ᾧ ἐνὶ οἴκῳ·
οὐ γάρ μιν ἔτ᾽ ἔφαντο ὑπότροπον ἐκ πολέμοιο
ἵξεσθαι, προφυγόντα μένος καὶ χεῖρας Ἀχαιῶν.
Οὐδὲ Πάρις δήθυνεν ἐν ὑψηλοῖσι δόμοισιν,
ἀλλ᾽ ὅ γ᾽, ἐπεὶ κατέδυ κλυτὰ τεύχεα, ποικίλα χαλκῷ.

σεύατ' ἔπειτ' ἀνὰ ἄστυ, ποσὶ κραιπνοῖσι πεποιθώς.
ὡς δ' ὅτε τις στατὸς ἵππος, ἀκοστήσας ἐπὶ φάτνῃ,
δεσμὸν ἀπορρήξας θείῃ πεδίοιο κροαίνων,
εἰωθὼς λούεσθαι ἐϋρρεῖος ποταμοῖο,
κυδιόων· ὑψοῦ δὲ κάρη ἔχει, ἀμφὶ δὲ χαῖται
ὤμοις ἀΐσσονται· ὁ δ' ἀγλαΐηφι πεποιθώς,
ῥίμφα ἑ γοῦνα φέρει μετά τ' ἤθεα καὶ νομὸν ἵππων
ὣς υἱὸς Πριάμοιο Πάρις κατὰ Περγάμου ἄκρης,
τεύχεσι παμφαίνων, ὥστ' ἠλέκτωρ, ἐβεβήκει
καγχαλόων, ταχέες δὲ πόδες φέρον. αἶψα δ' ἔπειτα
Ἕκτορα δῖον ἔτετμεν ἀδελφεόν, εὖτ' ἄρ' ἔμελλεν
στρέψεσθ' ἐκ χώρης, ὅθι ᾗ ὀάριζε γυναικί.
τὸν πρότερος προσέειπεν Ἀλέξανδρος θεοειδής.
"ἠθεῖ', ἦ μάλα δή σε καὶ ἐσσύμενον κατερύκω
δηθύνων, οὐδ' ἦλθον ἐναίσιμον, ὡς ἐκέλευες."
Τὸν δ' ἀπαμειβόμενος προσέφη κορυθαίολος Ἕκτωρ·
"δαιμόνι', οὐκ ἄν τίς τοι ἀνήρ, ὃς ἀναίσιμος εἴη,
ἔργον ἀτιμήσειε μάχης, ἐπεὶ ἄλκιμός ἐσσι.
ἀλλὰ ἑκὼν μεθιεῖς τε καὶ οὐκ ἐθέλεις· τὸ δ' ἐμὸν κῆρ
ἄχνυται ἐν θυμῷ, ὅθ' ὑπὲρ σέθεν αἴσχε' ἀκούω
πρὸς Τρώων, οἳ ἔχουσι πολὺν πόνον εἵνεκα σεῖο.
ἀλλ' ἴομεν· τὰ δ' ὄπισθεν ἀρεσσόμεθ', αἴ κέ ποθι Ζεὺς
δώῃ ἐπουρανίοισι θεοῖς αἰειγενέτῃσιν
κρητῆρα στήσασθαι ἐλεύθερον ἐν μεγάροισιν,
ἐκ Τροίης ἐλάσαντας ἐϋκνήμιδας Ἀχαιούς."

NOTES TO BOOK VI.

ARGUMENT.—While the Greeks are conquering, Helenus advises Hector to order a public supplication to Athene in the Pergamus, to remove Diomed from the battle. While Hector is thus engaged in the city, Glaucus and Diomed come to the knowledge of the hospitality that had taken place between their ancestors, and in friendship they exchange arms. Hector executes the orders of Helenus, persuades Paris to return to the battle-field, and takes a tender leave of his wife Andromache and his son Astyanax.

1—50. *οἰώθη*: Scholiast, *ἐμονώθη τῆς τῶν θεῶν συμμαχίας*.—*ἔνθα καὶ ἔνθ' ἴθυσε μάχη* = "the fight directed itself to this side and to that."

χαλκήρεα δοῦρα = "spear-shafts fitted with bronze" = χαλκοβαρέες in the Odyssey.—Ξάνθοιο: so called by the gods; called Scamander by men: see Il. xx. 73.

πρῶτος ῥῆξε = "was the first to break through" = *primus perrupit*, Lat.

φόως . . . . ἔθηκεν = "gave the light of (joy or hope):" so Virgil, "O *lux* Dardaniæ," and Horace, "*Lucem* redde tuæ, dux bone, patriæ:" a common metaphor in all poetry.

τὸν . . . . ἔβαλε . . . . φάλον, not = "he struck that helmet-plate," but = "he struck or hit that man on his helmet-plate;" the accusative of nearer definition: this is seen more clearly in the phrase (ver. 11), τὸν δὲ σκότος ὄσσε κάλυψεν.

φίλος δ' ἦν ἀνθρώποισι = "he was the friend of *mankind:*" notice the extension of the term, employed by Homer.

πάντας γὰρ φιλέεσκεν = "for it was his custom to befriend (or entertain) all."

ἀλλά οἱ οὔ τις, κ.τ.λ., "ay, but not a single one of those (he entertained) availed him then to ward off the deadly ruin." Somewhat similar is the lament of the dying Marmion (see Scott),

> "*Is there none,*
> *Of all my halls have nurst,*
> Page, squire, or groom, one cup to bring
> Of blessed water from the spring,
> To slake my dying thirst."—*Canto* vi.

καὶ μὲν ὑπέλυσε μένος, κ.τ.λ.: a zeugma = "and of those he unnerved (in death) the limbs below, and their battle-rage."

ἐνήρατο δουρὶ φαεινῷ = "sent to nether gloom with his flashing lance."

ἀτυζομένω πεδίοιο = "flying bewildered over the plain;" (gen. of the space, traversed by the motion.)

ἄξαντ' ἐν πρώτῳ ῥυμῷ = "having broken (the chariot) at the top of the pole." Scholiast explains by ἄκρῳ.

Ἄδρηστος . . . . ἐλλίσσετο. Compare the *mythical* Adrastus supplicating Menelaus, with the *historical* Adrastus supplicating Crœsus (Herod. bk. i.)

ἐν ἀφνειοῦ πατρός = "in the (house) of my wealthy sire;" supply οἴκῳ.

πολύκμητός τε σίδηρος = "iron wrought with much difficulty:" hence we hear so little of it in Homer; it was the last metal the Greeks learned to work.

50—100. τάχ' ἔμελλε = "was just on the point of."

καταξέμεν = Lat. *deducendum.*

σοὶ ἄριστα πεποίηται = "you were most excellently treated:" ironical allusion to the abduction of Helen.

αἰπὺν ὄλεθρον χεῖράς θ' ἡμετέρας (Hendiadys) = "the ruin that shall descend from our hands." αἰπ. ὄλεθ. = Lat. *pernicies præceps.*

μηδ' ὅντινα . . . . μηδ' ὅς = "not even (the child) which, whatever it may be . . . . not even *that* one (shall escape.") μηδέ in *both* cases *emphatic* not *connective:* ὅς is here, according to Homeric usage, a *demonstrative,* especially after καί and γάρ.

The rebuke of Agamemnon has been often compared with Samuel's reproof of Saul for sparing Agag; 1 Samuel, xv.

ἀκήδεστοι = prose form ἀκήδευτοι, = "without sepulchral rites."
αἴσιμα παρειπών = "having talked him over to what was fated."
ἐνάρων ἐπιβαλλόμενος = "giving himself to the spoils" (middle).
ἔκηλοι = Lat. *securi.*
νεκροὺς τεθνειῶτας, a pleonasm, common in poetry.
συλήσετε: here governs a *double* accusative, as a verb of stripping.—ὔμμι . . . . ἐγκέκλιται = *vobis incumbit.* Compare,

> "The lives of all your loving complices
> *Lean* on your health."
>
> *Shakspeare's King Hen. IV.* Part ii.

φεύγοντας: this refers to λαόν (in ver. 80).
ἐπείγει = Lat. *instat.*
χαριέστατος ἠδὲ μέγιστος: see on ἠδέ, Il. iii. 248.
θεῖναι: inf. for imperative θέτω. Compare the ritual and procession of the πέπλος with those of the Panathenæa at Athens.
ἤνις, ἠκέστας = "yearlings" (from ἔνος, "the year") "ungoaded." Scholiast explains by ἀκεντήτους.
αἴ κ' ἐλεήσῃ = "if haply she may take *instant* pity on" (and *would* that she may): see on Il. i. 66; so below (v. 96) αἴ κεν . . . . ἀπόσχῃ.
100—150. τηλεκλειτοί, not "summoned afar," *but* "far-famed."—βεία = βῶ, aor. 2 of βαίνω.
δυστήνων δέ τε παῖδες, κ.τ.λ. =

> "Unhappy are the sires whose sons my force encounter."
>
> *Newman.*

οὐκ ἂν μαχοίμην = "I could not possibly fight with." ἄν always strengthens the negative sentence.
οὐδὲ γὰρ οὐδέ = "no—for not even."
Διωνύσοιο τιθήνας = "the nurses of Bacchus," generally called Bacchæ. Compare Horace, "Thracis et exitium Lycurgi."
θύσθλα = "the instruments of sacrifice" (from θύω).
ἔχε τρόμος: see on Iliad iii. 342.
θεινόμεναι βουπλῆγι. Compare Shamgar, the Judge of Israel, who slew six hundred men with an *ox-goad;* see Judges iii. 31.
θεοὶ ῥεῖα ζώοντες. Horace, "Deos securum agere ævum," and Milton. Paradise Lost, ii. 553,

> "To that new world of light and bliss, among
> The gods, *who live at ease.*"

οἳ ἀρούρης καρπὸν ἔδουσιν = "fruges consumere nati," Horace.
ὀλέθρου πείραθ'. Compare "Mors ultima linea rerum." Horace, with whom this book of Homer was evidently a favourite, has drawn more upon it than upon any other.—οἵη πέρ φύλλων γενεή. Compare Horace (Ars Poetica),

> "Ut sylvæ foliis pronos mutantur in annos,
> Prima cadunt; ita verborun vetus interit ætas,
> Et juvenum ritu florent modo nata vigentque."

Compare also Aristoph. Aves, 685, and Ecclesiasticus (xiv. 18), "As of the green leaves on a thick tree, some fall, and some grow: sc

is the generation of flesh and blood, one cometh to an end and another is born."

τὰ μὲν . . . . ἄλλα δέ = Attic form τὰ μὲν . . . . τὰ δέ.

150—200. Ἐφύρη: here, the old name of Corinth. In Iliad ii. 659 is another Ephyra.

κέρδιστος = "most cunning:" so Horace, "Vafer ille Sisyphus."

Σίσυφος Αἰολίδης: properly, "the cunning wriggler" (σόφος and αἰόλος).

Βελλεροφόντην. His original name was Hipponous: he took this name, Βελλήρου φονεύς, after the murder of his brother Bellerus, in consequence of which he fled to the Court of Prœtus, for purification. The story of Antæa's frantic passion for him presents a marked resemblance to that of Potiphar's wife for the patriarch Joseph. Grote considers him the mythic son of Poseidon, the family god of the Æolids: see vol. i. p. 167.

ἄνακτα χόλος λάβεν: see on Il. iii. 342.

οἷον ἄκουσε = ὅτι τοιοῦτον, *pro iis quæ:* Jelf's Greek Grammar.

σεβάσσατο γὰρ κ.τ.λ. = "ay, for he had scruples about that in his conscience."

σήματα λυγρά, generally supposed to be *picture*-writing, like the *Mexican*, and not *alphabetical characters:* see Introduction to Iliad.

πίνακι πτυκτῷ: see Herod. vii. 239.

ἀμύμονι πομπῇ = "blameless escort;" as opposed to the forbidden arts of sorcery, magic, &c.: so Iliad ix. 118.

τέμενος = 1. a piece of ground set apart for the chief, and so a king's *demesne;* 2. land consecrated to a god, or attached to a temple (τέμενος, "templum" = Lat. *ager sanctus*): here however in its *first sense.*

ἀρούρης = "ploughed land," from ἀρόω, as *arvum* from *aro* in Latin.

Χίμαιραν, properly a "she-goat:" this mythic conception is supposed to have arisen from the *volcanic* character of the country, in which these events took place. In the antiquities recently discovered in Lycia, we find figures of the Chimæra represented after the shape of an animal still found in that country. The old inhabitants of Lycia were "the Solymi," remains of whose language have been lately discovered: it is a mixture of Greek and Semitic: it is remarkable that Hellenic and Persian intercourse had little or no influence upon the political and social character of the Solymi.

200—300. ὃν θυμὸν κατέδων. So Spenser (Faerie Queene) has,

> "He could not rest—but did his *stout heart eat;*"

and Scott has,

> "Bitterer was the grief *devoured alone.*"

τὸ Ἀλήϊον. This plain was situated between the rivers Pyramus and Sinarus in Cilicia. "The plain of the wanderer," literally, from ἄλη. Compare Milton, Par. Lost, vii. 17,

> "Lest from this flying steed unreined,
> As once Bellerophon, though from a lower clime,
> Dismounted, on the *Aleian field* I fall,
> Erroneous there to *wander and forlorn.*

Ἄρτεμις ἔκτα: *sudden* deaths, especially of women and girls, are attributed to the arrows of Artemis: see Il. vi. 428 and xix. 59.

μηδὲ γένος πατέρων αἰσχυνέμεν. So Thucydides, bk. i. *χρὴ τοὺς νεωτέρους . . . . πειρᾶσθαι μὴ αἰσχύναι τὰς προσηκούσας ἀρετάς,* and Virgil, Æn. iii. 342,

". . . . in antiquam virtutem animosque viriles
Et pater Æneas, et avunculus excitat Hector."

Οἰνεὺς γὰρ κ.τ.λ. Œneus, father of Tydeus, father of Diomed. Meleager (Il. ii. 642) was successor to his father Œneus in Ætolia; his brother Tydeus married a daughter of Adrastus, king of Argos (and Sicyon, Il. ii. 572), son of Talaus (Il. ii. 566). Hence Diomed succeeded to the principality of Argos, though his father was an Ætolian, Iliad iv. 399.

Τυδέα δ' οὐ μέμνημαι. Verbs of "remembering" generally govern the genitive case; but in the sense of "commemorating," "keeping in mind," they govern the accusative.

χεῖρας . . . λαβέτην, not = "they seized by the hand," but "they caught hold of, or held each other's hands:" the former sense would require a genitive case.

πιστώσαντο (middle) = "pledged their troths to each other."

φηγόν = "the oak;" not the Latin *fagus,* our "beech."

θέον = *ἔθεον,* "they were running;" but *θεόν* = "god."

αἰθούσῃσι = "corridors," open in front, which led from the court, *αὐλή,* into the *πρόδρομος,* fronting the sun; hence their name.

μνηστῇς ἀλόχοισι, "the won and wedded partners of their bed."

τέγεοι θάλαμοι = "chambers *near the roof,*" not "roofed."

ἔν τ' ἄρα οἱ φῦ, κ.τ.λ., "and straightway she clung to his hands, and she thought the word and gave it utterance." In the lines following this, as before, there is *no name mentioned,* and therefore nothing to warrant the usual translation of *ὀνόμαζε.* On other occasions, when this affectionate formula is used, it begins with *χειρί δέ μιν κατέρεξε*: in both cases we have the union of the hands, the heart, and the tongue in this expression of fondness.

αἴ κε πίησθα = "if haply thou wouldst drink it" (and would that thou mayest): see on Il. i. 66.

ἀνδρὶ δὲ κεκμηῶτι. Hence Horace says, "Laudibus arguitur vini vinosus Homerus." Compare Burns on Scotch drink,

"Thou clears the head o' doited Lear;
Thou cheers the heart o' drooping Care;
Thou strings the nerves of Labour sair,
At's weary toil;
Thou even brightens dark despair
Wi' gloomy smile."

χερσὶ δ' ἀνίπτοισι: see Exodus xxx. 20.

οὐδέ πῃ ἔστι. Compare Virgil, Æn. ii. 719,

"Me bello e tanto digressum et cæde recenti
Attrectare nefas, donec me flumine vivo
Abluero."

Purification after touching the dead body was enjoined by the Mosaic law: see Numb. xix. 11—13.

ἀλλὰ σὺ . . . ἔρχεο, "but go, I pray thee go:" see on Il. i. 32.

ὥς κε, i.e. *εἰ τοῦτο δυνατὸν εἴη* = "would that it were possible."

εἰ κεῖνόν γε ἴδοιμι, κ.τ.λ. = "ay, if I could see that one (yonder)

descended to (the realms) of Hades, I would (then) haply, think that my soul had quite forgotten its joyless woe."

Σιδονίηθεν, from Sidon, now *Said*. See Herodotus (ii. 117) for this voyage of Paris. In early times the Phœnicians were celebrated for merchandise of every description, and their country was the recognised emporium of the East. See Judges xviii. 7, and Herod. i. 1.

300—350. *εὐχομένη δ' ἠρᾶτο* = "she prayed *aloud*." *εὐχομένη* is here in its first sense.

ἆξον δὴ ἔγχος = "now, even now, shiver the lance:" see on Iliad i. 18. Notice also the long succession of aorists which follow to denote the rapidity of action.

ἀνένευε = Lat. *renuit*, "refused," expressed by the act of throwing the *head back*, as *κατανεύω* = Lat. *annuere*, "to nod assent to."

βεβήκει (pluperfect) = "had gone (mean time)."

Τροίη = "the Troad," and not the city "Troy," which Homer generally designates "Ilios," or Ilion.

περικλυτὰ ἔργα, either "the glorious exploits" of the Trojan war, which were being wrought in embroidery (see Iliad iii. 126—128), or probably, "the offices of dignity" appointed the *ἀμφίπολοι* (the free attendants) as opposed to the menial offices of the bondswomen.

πτόλεμος . . . ἀμφιδέδηε: so in Latin, *certamen ardere, bellum flagrare.*

ἄνα = "rouse thee" (verb); but *ἀνά* = "up" (preposition).

θέρηται = "be warmed," i.e. burned; a keen touch of irony.

ἔθελον δ' ἄχεϊ προτραπέσθαι = "as I was resolved upon surrendering myself up to anguish:" before *ἔθελον* supply *ὅσον*, the correlative of *τόσσον* preceding, and see further on Iliad iii. 342.

νίκη δ' ἐπαμείβεται ἄνδρας = "victory changes her men:" hence Ares is called in a former passage ἀλλοπρόσαλλος. Compare Virgil, Æn. ii. 367, "Quondam etiam victis redit in præcordia virtus, Victoresque cadunt."

πάρος τάδε ἔργα γενέσθαι = *πρὶν ἢ τάδε, κ.τ.λ.*

350—400. *τούτῳ δ' οὔτ' ἂρ . . . οὔτ' ἄρ, κ.τ.λ.* = "but my present spouse has *just* neither . . . nor . . ."—Jelf.

τῷ καί μιν, κ.τ.λ. = "therefore I doubt not but that he will even reap the fruits of this."

δίφρῳ = "a double chair" (to hold two): see Iliad iii. 425.

πόνος φρένας ἀμφιβέβηκεν = "toil hath encompassed thy mind." *φρένος* is the accusative of closer definition: see also on Iliad iii. 342.

πελώμεθ' ἀοίδιμοι = "continue to be sung." Compare Horace, "infelix totâ cantabitur urbe."

μυρομένη = "dissolved in tears."

τῇ γὰρ ἔμελλε = *ταύτῃ τῇ ὁδῷ ἔμελλε.*

πολύδωρος = *πολύεδνος.*

'Ηετίωνος . . . 'Ηετίων. By anacolouthon, though the grammatical construction requires a genitive, the nominative is so placed as to express the subject of a new thought suggested by the former substantive, the verb *εἶναι* being supplied by the mind.

ὑπὸ Πλάκῳ ὑληέσσῃ = "beneath Placus, abounding in woods." Thebe. mentioned in the next line, must not be confounded with Bœotian Thebes, which Diomed and his confederacy destroyed.

400—450. *ἀλίγκιον ἀστέρι καλῷ* = "like a fair star." Compare

"The *star*-light smile of children."

See Shelley—a poet, on whom

"there shone
All stars of Heaven, except the guiding one."

'Αστυάνακτα. *Pheronymous* name; names derived from a characteristic of the parent were called φερώνυμα. Compare Eurysaces, the son of Ajax; Telemachus and Ptoliporthus, sons of Ulysses; Nicostratus, son of Menelaus. So with the Jews.

ἐν τ' ἄρα οἱ φῦ: see on Iliad vi. 253.

οὐδ' ἐλεαίρεις = "and thou pitiest not." οὐδέ is here absolute.

ἔμ' ἄμμορον = "me, even me, all desolate," without a share or a lot in anything (observe the emphatic form of the pronoun). It is difficult to realise all the pathos that a Greek would have felt in this single epithet. Moore has well expressed it in those touching lines,

"Oh, grief, beyond all other griefs, when fate
First leaves the young heart lone and desolate
In the wide world, without that only tie
For which it loved to live, or feared to die."

ἔσται θαλπωρή: compare Burns (First Epistle to Davie),—

"It *warms me*, it charms me,
To mention but her name:
It heats me, it beets me,
And set's me a' on flame."

Also compare with this touching address of Andromache, the appeal made by Tecmessa to Ajax, in Sophocles.

βουσὶν ἐπ' εἰλιπόδεσσι = "with a view to the trailing-footed oxen."—ἀτὰρ σύ: observe that here ἀτάρ stands first in the sentence, as it refers emphatically to what went before. She had lost all that had been nearest and dearest to her,—father, mother, brothers, and city,—*but, notwithstanding all this*, she sees in her Hector all,—nay more than all she had lost. Hector answers this assurance of the tenderest devotion in a strain worthy of both, when, in his prophetic soul, he weighs the downfall of Troy, and the butchery of his family, as affecting him but little compared with the prospect of his wife's wrongs and degradation in bondage.

μὴ θείης = "be not after making," i.e. "make not now."

παρ' ἐρινεόν = "near the wild fig-tree." Choiseul-Gouffier reports that near *Bounai-bachi*, a village supposed to be built on the site of ancient Troy, there is a place called Indjuli-dag, i.e., the mountain of the fig-trees. See, however, Dict. Geog. (Dr. W. Smith's.)

ἐπίδρομον ἔπλετο = "is wont to be assailable."

τρὶς γὰρ τῇ γ' (see on Iliad i. 60), "ay, for thrice in that spot."

ἑλκεσιπέπλους: ladies of high rank wore the peplos trailing on the ground: the dress when worn so long as *to drag* was called σύρμα ("a sweeper").

ἔσσεται ἦμαρ: see on Iliad ii. 482.

450—500. οὔτ' αὐτῆς 'Εκάβης: see on Il. i. 143.

οἵ κεν . . . πέσοιεν = *qui forte occubituri sint.*

δακρυόεσσαν ἄγηται = "bears thee (to his home) all tears:" observe the force of the middle.

ἐλεύθερον ἦμαρ = "the day of freedom:" δούλιον ἦμαρ = "the day of bondage:" see on Il. ii. 482.

ἐν Ἄργει, "the Pelasgian Argos in Thessaly," as the springs "Messeis" and "Hyperia" are in Thessaly.

πρὸς ἄλλης = "at the bidding of another."—θαλερός (παρακοίτης) = "full of life and *bloom*," *Moore*.

ὕδωρ φορέοις: observe the sad degradation implied in the *frequentative* verb here: the "drawer of water" was one of the lowest menials among the Greeks. The *occasional* drawing of water was *not* degrading.

πόλλ' ἀεκαζομένη = Latin, *multa reluctans*.

ἀνάγκη = "slavery," so also in Eurip. Hecuba, and Sophocles, Ajax.

καί ποτέ τις εἴπῃσιν = "it may be at times (expected), that one would say."

ὃς ἀριστεύεσκε μάχεσθαι = "who used to take the lead in fight." We frequently find in Homer the infinitive of the verb used for a substantive; in Attic Greek the substantival form was given to this infinitive by the addition of the article. The construction is sometimes met with in English poetry,—as in Scott's Marmion, "When first we practise to deceive."

χήτεϊ = στερήσει, Scholiast.

τοιοῦδ' ἀνδρὸς ἀμύνειν = "capable of repelling."

δότε δή = "now, even now, grant:" see on Il. i. 18.

Τρώεσσι (local dative) = "among the Trojans:" prose form ἐν Τρῳ. See Il. i. 247.

πατρὸς δ' ὅ γε πολλὸν ἀμείνων: compare Virgil, Æn. xii. 435; Soph. Ajax, 550, Ὦ παῖ, γένοιο πατρὸς εὐτυχέστερος, κ.τ.λ., and Burns' Lament of Mary, Queen of Scots,

"My son! my son! may kinder stars
Upon thy fortune shine;
And may those pleasures gild thy reign,
That ne'er wad blink on mine."

So Campbell,

"Bright as his manly sire the son shall be,
In form and soul; but, ah, more blest than he."

δακρυόεν γελάσασα = "smiling through her tears." The neuter accusative of the adjective is here used as an *adverb*; this construction is common with verbs denoting *feeling* or the expression of feeling.

χειρί τέ μιν κατέρεξεν, κ.τ.λ.: see Il. i. 361.

οὐ κακόν, οὐδὲ μὲν ἐσθλόν, κ.τ.λ. Compare Horace, Od. i. 4, 13,

"Pallida mors æquo pulsat pede pauperum tabernas
Regumque turres."

ἐντροπαλιζομένη (middle and frequentative), "often lingering, and turning herself round," to look at the husband she was never to see again: the ἐν in ἐντροπαλιζομένη expresses the notion of "lingering." With this touching scene compare Byron's description of the last departure of the Corsair from Medora,

"And then at length her tears in freedom *gushed*;
Big, bright, and fast, unknown to her they fell.
* * * * *

The tender blue of that large loving eye
Grew frozen with its gaze on vacancy,
Till—oh, how far!—it caught a glimpse of him."

500—527. ἔφαντο, "they thought:" see on Il. i. 361.

οὐδὲ Πάρις: see Virg. Geo. iii. 76, *seq.*; Milton's Paradise Lost iv. 857.

ὡς δ' ὅτε τις στατὸς ἵππος: compare Virg. Æn. xi. 492, and Shakspeare's Henry IV. act i. 1, 9,

"Contention, like a horse,
Full of high feeding, madly hath broke loose,
And bears down all before him."

Compare also Ennius' Imitation *in* Macrobius.

λούεσθαι . . . ποταμοῖο. The Venetian Scholiast understands an ellipsis of ὕδατι. Jelf would make this the *material* genitive, (λούειν, to wash *all the body*, and so, in middle, to wash oneself, i.e. to bathe, as here: νίπτειν, "to wash part of the body only," generally *hands*, and sometimes the feet: πλύνειν, "to wash *things*," not persons, generally *clothes.*)

νομὸν ἵππων = "the pasture of mares:" so Virgil, who imitates the whole passage,

"Aut ille impastus armentaque tendit *equarum.*"

ἠλέκτωρ = "the beaming sun."

εὖτ' ἄρ' ἔμελλε = "when just on the point of."

ὑπὲρ σέθεν, not = "in place of you," but, "on your account."

κρητῆρα στήσασθαι ἐλεύθερον = "now to set up our bowl of freedom:" observe the force of the aorist and the middle.

ἐκ Τροίης: see on Iliad ii. 237

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